

Kill pill: Sonic Reducer takes a trip through Eminem’s psyche p28

# GUARDIAN

MAY 27 - JUNE 2, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 35 • FREE



## Extreme makeover

Can California government be fixed? Maybe — if we’re not afraid to talk about radical changes. By Rebecca Bowe and Tim Redmond p12

GUARDIAN ILLUSTRATION BY BEN HOPFER

### EDITOR’S NOTES

By Tim Redmond  
Tredmond@sfbg.com

First, let’s get rid of the hype and spin. Californians did not reject new taxes May 19. There weren’t any taxes on the ballot.

What the voters turned down was a political deal, cut by five people in Sacramento — the governor and the Democratic and Republican leadership of the Assembly and Senate. The Republicans leaders weren’t even that involved at the end — it was two Democrats, Speaker Karen Bass and Senate President pro tem Darrel Steinberg, and Gov. Schwarzenegger, trying to make a budget pact work and then dragging a reluctant GOP legislator or two along.

The tax increases that were designed to help this year’s budget are in effect, approved by the Legislature. The Prop.1A–1B deal would have extended them an extra two years. The \$6 billion that Props. 1C, 1D, and 1E would have “raised” (as the *Chronicle* described it) actually came from two things — cuts to children’s programs and mental health services and borrowing against future lottery proceeds.

What the voters rejected, among other things, was a provision that would have come awfully close to being a spending cap. It would have been this generation’s version of Prop. 13, a fiscal straightjacket demanded by antitax Republicans that the state would regret for years to come.

And the left opposed the deal as strongly as the right.

The real lesson: the voters don’t trust either Schwarzenegger or the Legislature. The state government is a godawful mess, and everybody knows it.

So this week, we talk about fixing things.

Let me start by quoting a man I have always held in utter disdain, the late right-wing economist  
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5.27.09

Education outcomes for black children  
— right here in San Francisco — are the  
worst of the state's urban districts

## Newsom's tax proposals

**EDITORIAL** Mayor Gavin Newsom and a negotiating team from the Service Employees International Union Local 1021 have hammered out yet another deal, this one slightly better for the workers than the proposal that the 11,000 union members voted last week. As part of the deal, SEIU members will take 10 legal holidays without pay over the next 14 months, and gain five floating paid holidays. It's way better, for both the city and the union, than the prospect of 1,000 more layoffs — and the deep service cuts that so many job cuts would entail.

As a part of the negotiation, Newsom agreed to suspend any further layoffs — and, more important, promised to work with labor and the business community on possible revenue measures for November. That's an encouraging sign, but Newsom needs to do much more. He needs to be out front, now, meeting openly with the various interest groups and constituencies and working with the supervisors to craft progressive new tax proposals that will work as more than a one-year stopgap.

Rahm Emmanuel, President Obama's chief of staff, is famous for saying that no politician should let a crisis go to waste, and San Francisco's current fiscal crisis ought to be a chance to fix the unfair and broken business tax system that both hampers job creation and allows the biggest players to get off far too easy.

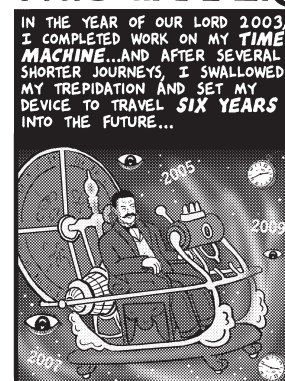
And to make the point that he's serious about raising new revenue, Newsom should include in the budget that he presents to the board a projection that the city will have another \$100 million or so to spend in the next fiscal year because of revenue plans that he expects will pass, with his help and strong support, in November.

That would do two things: it would demonstrate to the supervisors that the mayor is serious about looking for ways to bring in more money, and it would stave off the most debilitating, immediate cuts for the beginning of Fiscal 2010.

Newsom is still a popular mayor and has a sophisticated political operation behind him. Right now he's using his good will, fundraising

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## THIS MODERN WORLD



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## Racial justice: A to G spells victory

By N'Tanya Lee

**OPINION** On Tuesday, May 19, poor and working-class families of color packed the San Francisco School Board with a powerful message of hope, opportunity, and justice: we want the right to a secure future in our own city. To get a good job here, we know we need a high quality education that prepares us for college, career, or union trade — not poverty or prison.

After a year of research, organizing, and talking to thousands of families, collecting 3,000 postcards, and mobilizing hundreds of parents and youth, our proposal — that every San Francisco student have access to the so-called A-G classes — was approved, setting the stage for a systemic change in our public schools that could dramatically improve the lives of tens of thousands of students of color over the next few years.

A-G describes the high school coursework that state colleges require for admission. Setting A-G as part of the graduation requirement will finally give low-income black and Latino students access to high expectations and our state college system.

We will have to stay on top of the district and monitoring will be intense and long-term, but we have

parent and student leaders ready for the task, because their own lives are at stake.

Our experience is that thousands of parents and students get the issues, but that so many San Franciscans, even progressive ones, just don't. In San Francisco, 75 percent of children are black, Latino, Asian, or Pacific Islander, and more than 80 percent of those families are low income. A full 90 percent of the students in public schools are students of color. This means kids' issues in San Francisco are issues of racial and economic justice.

Our issues are often not the ones that make front page news. Education outcomes for black children — right here in San Francisco — are the worst of the state's urban districts. But this gets lost in the inside baseball reporting about City Hall politics, the flinging about of political self-righteousness, and frankly, issues like JROTC.

We believe that organizing families for racial equity in our public school system is core to a progressive agenda in the 21st century. Consider the following.

- Young people's future in the 21st century San Francisco economy now requires a college education.

More than 50,000 blue-collar jobs that paid a living wage without requiring a degree have disappeared from SF over the last generation.

- Only one in three students from SF schools graduated from high school prepared for a four-year university in 2008. Without access to college and career-ready A-G classes, most graduating students weren't even eligible for either the U.C. or California state universities or prepared for a union apprenticeship exam.

- Most black, Latino and Pacific Islander students do not have access to the A-G college, career, and union trade path in San Francisco. In fact, five out of six Latino students and 9 out of 10 African American students graduated without the A-G classes required to even be eligible for a U.C. or state university.

This new school board policy might be one of the most important steps toward racial equity in a generation. Join our work to make San Francisco public schools a vehicle of economic opportunity, racial justice and democracy. **SFBG**

*N'Tanya Lee is executive director of Coleman Advocates for Children and Youth.*

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## LETTERS

### WHO DISCOVERED "BEATNIKS?"

In the piece on poet Bob Kaufman ("Devil's Poetry, 5/20/09), a few errors should be noted: Caryl Chessman was not a "serial killer" but was convicted and sentenced to death as the "red light bandit" — a serial rapist, also charged with kidnapping. He was never charged with any murder. Also, the late *S.F. Chronicle* columnist Herb Caen is generally credited with coining the word "beatnik" — in 1958.

Joe Shea  
San Francisco

### HELLO, RALPH?

Although not in the same sentence, mayonnaise and birthday cake (Cheap Eats, 5/20/09) was too close together and sent me to talk to Ralph on the big white phone. Then just as I was wiping my lips dry ... Philly cheesesteak ... Raaalllphhh... can you hear me?

Lumahai  
Sfbg.com

### SIZE DOESN'T MATTER

As a middle-aged male who has seen a fair share of labia minora, close up and personal, I can honestly say it just doesn't make that much difference (Alt Sex column, 5/20/09). As a male who likes to be "there," I am not checking for symmetry or length or breadth or anything. I am only there to hear pretty moans and entertain my partner to the max. The idea that some doofus who doesn't know any better might be put off by labia that do not conform to pictures he saw in adult videos or men's magazines sounds like exactly the worst reason I've ever heard for a woman to seek a surgical fix.

Riconui  
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Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but

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## EDITOR'S NOTES

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Milton Freidman. Because he makes a valid point:

"It is worth discussing radical changes, not in the expectation that they will happen but for two other reasons. One is to construct an ideal goal so than incremental changes can be judged by whether they move the institutional structure toward or away from that ideal. The other reason is very different. It is so that if a crisis requiring or facilitating radical change does arise, alternatives will be available that have been carefully developed and fully explored."

I'm not sure that California, a state that now has 36 million residents and by current projection will have 60 million in the next 20 years, can possibly be governed by our current institutions and systems. It's too big; it costs way too much money to run for office, run an initiative campaign, or communicate effectively to the voters. You can't compete for statewide office without tens of millions of dollars. State senators represent almost 1 million people. Try running a low-budget, grassroots campaign in that universe. Initiative battles are so much more about money than they are about facts that the wrong side often wins. The major news media don't cover Sacramento much anyway, so state politics come down almost entirely to cash and hype (witness the current occupant of the Governor's Office).

We need more than just a Democratic governor and more Democrats in the Legislature. We need to rethink the way we run California. **SFBG**

## TAX

CONT>>

ability, and seasoned political advisors to help him get elected governor. If he is willing to bring that level of effort back home — and use it to pass some significant tax reforms in his own city — it would do a lot more to show his leadership ability than all the campaign trips in the world. **SFBG**

## LETTERS

CONT>>

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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN

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THE NEWS AND RAISE HELL."  
Wilbur Storey, statement of the aims  
of the *Chicago Times*, 1861

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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

## ChevWrong

Chevron earns record profits — but isn't reporting the inhuman costs of its global enterprise

By Sarah Phelan  
news@sfbg.com

When Chevron Corp. holds its annual shareholders meeting at its San Ramon headquarters May 27, its top executives are expected to give investors a glowing report on how this global enterprise came to rake in a profit of \$23.9 billion last year — a staggering 28.1 percent increase over the past year.

As Chevron CEO Dave O'Reilly put it in the company's annual report, 2008 was "a momentous year." Apparently O'Reilly will also claim that his company's activities are improving people's lot worldwide. "Energy," he writes, "is not a luxury — it's the foundation for economic growth. By investing in the future, we're creating value not only for our stakeholders, but we're also building economic prosperity around the globe."

But O'Reilly's high opinion of his company is not shared by a growing coalition of groups who believe that Chevron's fifth consecutive year of record profits was earned, once again, at the cost of degrading the environment and its poorest communities, both here in Richmond and further afield, from the Amazon and Nigeria to Iraq and Kazakhstan.

Critics, who include what they describe as "a coalition of those directly affected by Chevron's operations, political control, consumer abuse, and false promises," planned

to hold a May 26 press conference to release *The True Cost of Chevron*, an alternative annual report that seeks to provide Chevron shareholders "with the most comprehensive exposé of Chevron's operations — and the communities in struggle against them — ever compiled," according to the report's authors.

The study includes reports from Alaska, California, Colorado, Florida, the Gulf Coast, Mississippi, New Jersey, New York, Utah, Washington, D.C., and Wyoming as well as Angola, Burma, Canada, Chad, Cameroon, Ecuador, Iraq, Kazakhstan, Nigeria, and the Philippines.

The next day, people carrying shareholder proxies intend to enter Chevron's annual meeting to discuss the report with shareholders while a protest is held at Chevron's front gates.

"Chevron's 2008 annual report is a glossy celebration of the company's most profitable year in its history, and one in which CEO David O'Reilly became the 15th highest paid U.S. chief executive, with nearly \$50 million in total 2008 compensation," the authors state. "What Chevron's annual report does not tell its shareholders is the true cost paid for those financial returns or the global movement gaining voice and strength against Chevron's abuses."

The 44-page report details numerous lawsuits against the company, nationally and around the

world — cases, the report's authors claim, that have "potential liabilities in excess of Chevron's total revenue from 2008, posing a material threat to shareholder value and the company's bottom line."

As they wrote: "When a company operates in blatant disregard for the health, security, livelihood, safety, and environment of communities within which it operates, there can be real financial repercussions."

The report concludes with six specific obligations demanded of Chevron and leaves shareholders with the following message: "Chevron is right. The world will continue to use oil as it transitions to a sustainable green renewable energy economy. Whether Chevron will be in business as we make the transition depends upon what sort of company it chooses to be and whether the public is willing to support it."

The report also includes a series of large "ChevWrong Inhumane Energy ads" that spoof Chevron's Human Energy ad campaign — images that popped up all across San Francisco last week after a group of renegade Chevron critics gathered at an secret location, mixed batches of wheat paste, and grabbed armfuls of the freely downloadable posters and set off into the night to bomb the city streets with the series of subvertisements.

Claiming that Chevron's Human Energy campaign, which depicts



Chevron dumped over 18 billion gallons of toxic waste into the Amazon.  
Learn more at [TrueCostofChevron.com](http://TrueCostofChevron.com)



Chevron's refinery in Richmond, California poisons the community.  
Learn more at [TrueCostofChevron.com](http://TrueCostofChevron.com)



"ChevWrong" subvertisements like these pictured above popped up all over San Francisco last week parodying Chevron's Human Energy campaign.

smiling people alongside phrases like "I will try to leave the car at home more" is an attempt to greenwash the petro-giant's activities, this group of mostly youthful critics pointed to the ongoing pollution, human rights abuses, and wars in regions where

the oil company is stationed as they set off on bicycles, skateboards, and foot, armed with glue rollers and stacks of "ChevWrong" images. Some stashed their tools in Banana Republic shopping bags, which gave them an almost comical air of being

CONTINUES ON PAGE 10 >>



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Conservative Central Valley farmers and LGBT communities in San Francisco may as well inhabit different planets, yet they mutually contribute to one another's frustration with state law.

## ALERTS

By Paula Connelly  
> alerts@sfbg.com

### WEDNESDAY, MAY 27

**Rethinking U.S. foreign policy**  
Stephen Stedman, a leading expert on civil wars and conflict management, joins the World Affairs Council to present ideas for the new U.S. administration and other global powers to promote peace and stability. 6 p.m.; members, \$15 nonmembers, \$5 students  
World Affairs Council Auditorium Second Floor  
312 Sutter, SF  
www.itsyourworld.org

**Confront Chevron shareholders**  
Join Bay Area activists from climate justice, environmental justice, solidarity, antiwar, and human rights groups to confront Chevron and demand an end to the corporation's human rights abuses, war profiteering, climate chaos, and toxic pollution. Shuttles from Walnut Creek BART provided. For carpools, contact hallie@globaljusticeecology.org. 7 a.m., free  
Chevron Corporate Headquarters 6001 Bollinger Canyon Rd., San Ramon  
www.truecostofchevron.com

### THURSDAY, MAY 28

**Weigh in on sculpture proposal**  
The public is invited to learn more about SFMOMA exhibition designer Kent Roberts' design process and concept and to view Roberts' proposal for the new sculpture at the Moscone Recreation Center. 4:30 p.m., free  
Moscone Recreation Center 1800 Chestnut, SF  
(415) 292-2006

**Hopium: Confronting fascism in the Obama era**  
Producer and videographer Franklin Lopez presents 90 minutes of underground short films, mashups, and clips from his news series, *It's the End of the World and We Know It and I Feel Fine*, on the topic of social justice. Discussion to follow. 7 and 9 p.m., \$10  
Roxie Theater

## TROUBLETOWN

By LLOYD DANGLE

CONSIDERING THE IMPORTANT ROLE THEY PLAY IN OUR CULTURE, YOU'D THINK SOMEBODY'D SPEAK UP FOR OUR PRISONS.



REMEMBER, THE GUANTAINEEES ARE "THE WORST OF THE WORST," AT LEAST DICK CHENEY SAYS SO.



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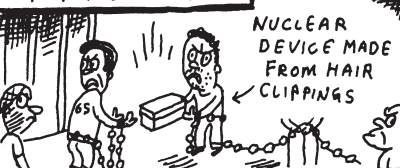


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BUT WHEN OBAMA TRIED TO CLOSE GITMO, YOU'D'VE THOUGHT THAT THE PRISON INDUSTRIAL COMPLEX WAS A REVOLVING-DOOR FINISHING SCHOOL FOR GIRLS!



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### SATURDAY, MAY 30

#### Anarchist strategies

Join the Bound Together Bookstore and members of Modesto Anarcho for a talk about "becoming an active radical minority within the wider class struggle in a time of crisis." Modesto Anarcho is an anarchist publication that seeks to highlight the ways ordinary people are using direct action to combat repression and domination. 8 p.m., donations appreciated  
Bound Together Anarchist Collective Bookstore 1369 Haight, SF

www.boundtogetherbooks.com

#### Speak out for teachers

Teachers, local politicians, educational and retirement organizations, and community members unite to speak out against the injustice of WEP and GPO legislation. Guest speakers include Janet Roosevelt, Steve DePue, and more. 11 a.m., free  
Berkeley Community Theater Berkeley High School 1930 Allston Way, Berk. (925) 683-8826

### SUNDAY, MAY 31

#### Farm with the masters

Congregation Emanu-El's Pe'ah Garden offers 10 weeks of 20-

30-minute free farming training and discussion workshops with Jonathan Silverman. Pe'ah Garden grows produce for the San Francisco Food Bank. Home of Peace Cemetery-Hills of Eternity 1299 El Camino Real, Colma (650) 755-4700 SFBG

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

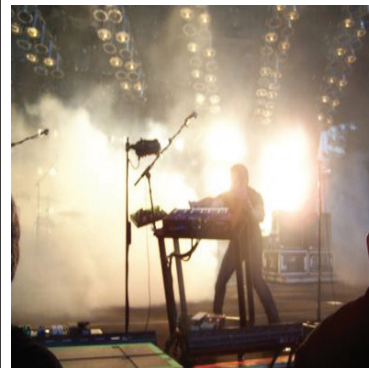
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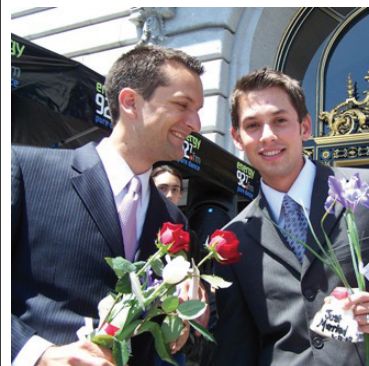
#### NOISE

NIN/JA at Shoreline, Harappian Night Recordings, B.B. King photo essay



#### PIXEL VISION

Celebrating Carnival, more Afro-Surreal-lists



#### POLITICS

Complete coverage of the California Supreme Court decision to uphold Proposition 8



#### SEX SF

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Reports are sketchy, but it looks as if San Francisco got hit by a new crop of subvertisements... "I will try not to get cancer," [targeting] Chevron's refinery in Richmond and encourages the curious to visit [truecostofchevron.com](http://truecostofchevron.com).

— from "It's so Chevwrong" posted in the Politics blog

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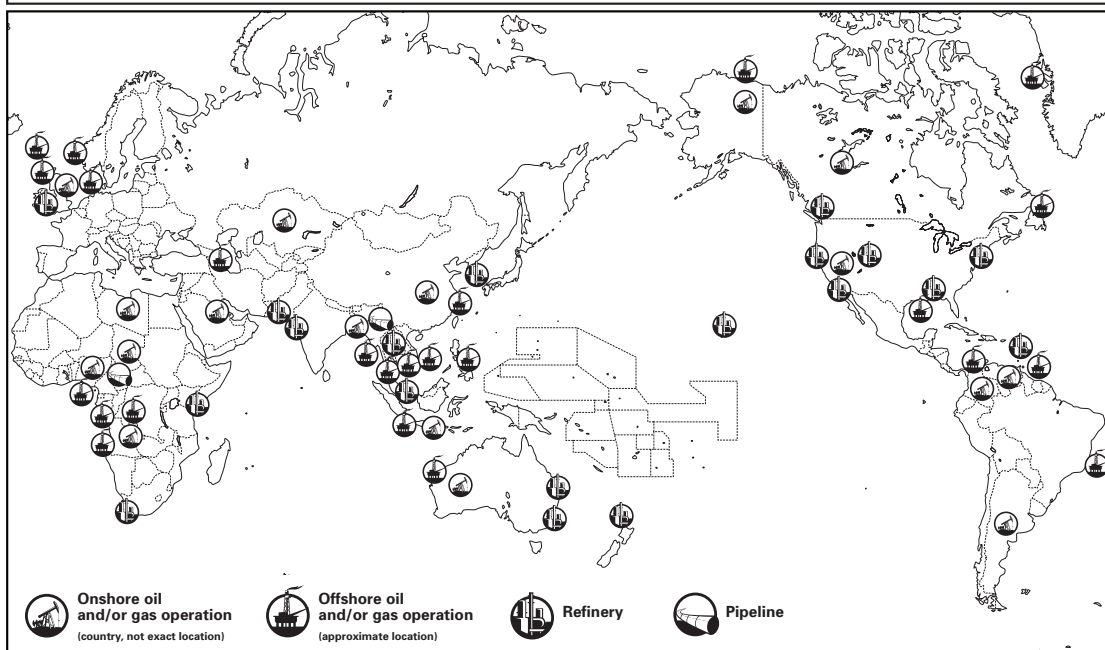
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NEWS + CULTURE

## CHEVRON GLOBAL OPERATIONS



Chevron's global reach has provided it with record profits each of the last five years.

### Chevron CONT>>

disoriented tourists as they lurked and lingered on city street corners searching for suitable spots to paste their alternative ad campaign.

Soon newspaper racks on Market Street, pillars outside the Ferry Building, buildings in the Richmond District, and walls in North Beach bore the fruits of their work — along with the glass office door of public relations consultant Sam Singer, who represented Chevron in criticizing two renowned Ecuadorian environmental activists who were in town to receive the Goldman Prize.

"I will not complain about my asthma," states one such subversive ad, which depicts a beautiful but non-smiling young black man beside the claim that "Chevron's refinery in Richmond, Calif. poisons the community." The ad is accompanied by a retooled logo that says "ChevWrong."

"I will try not to get cancer," states another that hot glue artists had affixed to Sandra Bullocks' buttocks — or at least a life-sized depiction of the actress featured on a Market Street billboard promoting *The Proposal*.

"I will suffer in silence" states another, alongside the claim that Chevron props up Burma's military dictatorship.

An ad reading "I will give my baby contaminated water" portrayed a smiling Nigerian woman alongside the claim that Chevron refuses to clean up its mess in Nigeria.

One activist told the *Guardian* she got involved "because Chevron is poisoning communities and cutting corners across the world, and is even

shameless enough to do that here in Richmond."

Another said he was inspired to take this action because of a billion-dollar lawsuit Chevron is fighting in Ecuador, and because of its activities in Nigeria.

Others said they decided to drop the subvertisements all over the city after they heard that CBS Outdoor refused May 14 to sell the group space for the images on billboards citywide.

As they noted, the images are all freely downloadable from [truecostofchevron.com](http://truecostofchevron.com), a site supported by Amazon Watch, Crude Accountability, Global Exchange, Justice in Nigeria Now, Rainforest Action Network, CorpWatch, Filipino-American Coalition for Environmental Solidarity, Environmental Rights Action/Friends of the Earth Nigeria, Trustees for Alaska, Communities for a Better Environment, Mpalabanda, Richmond Progressive Alliance, and EarthRights International.

Mitch Anderson, corporate accountability campaigner with Amazon Watch, confirmed that members of the truecostofchevron coalition approached CBS Outdoor but were told that CBS has a policy not to run negative or attack ads — a claim Anderson found laughable. "What about all the attack ads we see posted during election season?"

A CBS Outdoor spokesperson confirmed that CBS had refused to accept the proposed ad campaign, and that it is the company's policy not to run negative or attack ads.

Calls to Rachel Sutton, Chevron PR person at its corporate headquarters in San Ramon, seeking

comments about truecostofchevron's charges remained unanswered as of press time.

But at Amazon Watch, Anderson said he thought it was "great that the Bay Area community took to the streets this week to tell Chevron that our hearts and minds are not for sale."

"Chevron is trying to paper-over its widespread human rights and environmental problems across the world by spending millions to propagate insulting lies," he continued. "From its disaster in Ecuador to its hiring of global warming deniers as lobbyists, this company has shown complete disregard for the environment, human rights, and yes, wisdom. Chevron is on the wrong side of history. Just as there can be no social justice on a dead planet, Chevron should know that you can't profit off a dead planet either."

In a final swipe at Chevron's Human Energy campaign, critics are distributing posters that ask "Will you join us?" and show a woman smiling alongside the promise "I will protest Chevron." **SFBG**

*Details on carpooling or taking public transit to Chevron's May 27 annual shareholder meeting, held 7-10:30 a.m. at 6001 Bollinger Canyon Road in San Ramon, can be found at [truecostofchevron.com](http://truecostofchevron.com).*

### MORE ON CHEVRON

For a review of a new novel based on the life of Ken Saro-Wiwa, who fought Chevron and Royal Dutch Shell in the Niger Delta, and an interview with the author, Richard North Patterson, see page 41.

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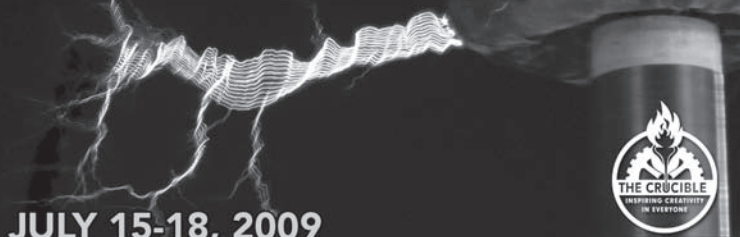
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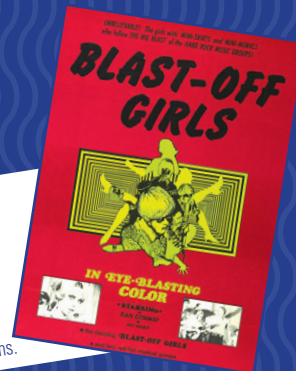
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# The Golden State's extreme makeover

California isn't working any more. It's time to think about dramatic ideas for change

By Rebecca Bowe and Tim Redmond  
news@sfbg.com

California's an amazing place, a state with a history of starting trends that sweep across the nation. It has crowded cities and spectacular wilderness, agriculture and high-tech industries, 840 miles of coast, 163,000 square miles of land and 36 million people.

And it's proving almost impossible to manage.

The governor and the Legislature can't solve a catastrophic budget deficit. More than two-thirds of the state's residents have lost faith in both branches of government. As the political problems get worse and worse, the most influential lawmaking that goes on tends to come from inflexible, often flawed ballot initiatives run and funded by wealthy interests. A May 14, 2009 story in *The Economist* summed it up with the headline, "California: the ungovernable state."

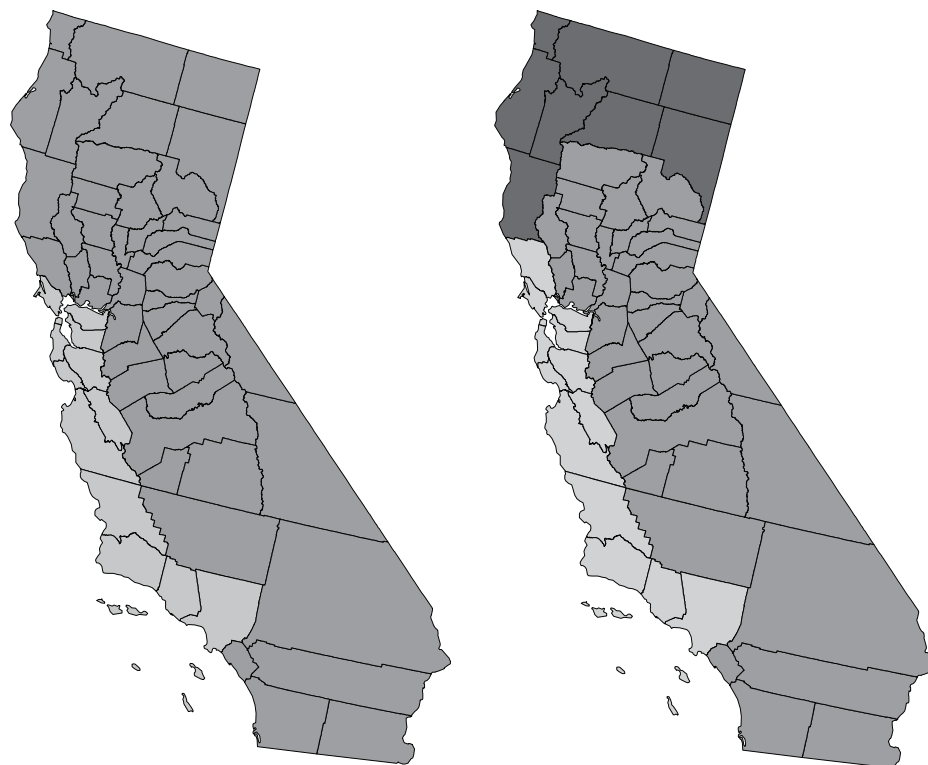
The collapse of this year's budget deal at the ballot on May 19 is just the latest example of the state's structural failure. And across the spectrum, from the left to the right, from the farmers in the Central Valley to the liberals on the coast, Californians are starting to realize that something major, something dramatic and profound, has to be done.

Over the past few months, a wide range of proposals have cropped up, including a call for a new Constitutional convention and a radical restructuring of the state Legislature. And the prospect of 60 million people eventually living in this dysfunctional political nightmare has led even relatively moderate thinkers to consider the most intriguing, and problematic, option of all: should we break up the state of California?

Same-sex marriage advocates were dragged on an emotional roller-coaster ride in mid-May when a false report surfaced declaring that the Supreme Court had overturned Proposition 8. A flurry of excitement whirled through cyberspace — only to come crashing down when it was revealed to be a gaffe originating with some Twitter user who'd read an out-of-date news report. In fact, on May 26, the Supreme Court upheld Prop. 8.

To many, the tease served as a sour reminder that the ballot measure that struck down same-sex marriage and sent emotional shockwaves throughout the Bay Area, had prevailed in the November 2008 statewide election — despite an overwhelming defeat in San Francisco.

Meanwhile, some 250 miles from the Bay Area, emotions are still running high over the passage of a different ballot measure, which some Central Valley farmers have come to regard as not merely a sore subject but as the last straw. Organizing under the banner Citizens for Saving California Farming Industries, they've summed up Proposition 2



Over the years there have been many attempts to split up California. At left, Central Valley farmers propose cutting it in two. To the right, a three-state solution.

— which requires farm animals to be penned in larger spaces — as “allowing the mass numbers of farm-uneducated city dwellers to dictate farm policy.” The group fears that the ramifications will be an out-migration of farmers at a time when agriculture is already facing severe economic woes. Before Prop. 2 becomes effective in 2015, they hope to place a measure on the ballot to cleave California in two — so that, as dairy farmer and Citizens for Saving California Farming Industries board member Paul Olson puts it, “We can do our thing, and you guys can do yours.”

And while the move comes from the conservative side of the state, that's a sentiment a lot of liberals could live with.

Conservative Central Valley farmers and LGBT communities in San Francisco may as well inhabit different planets, yet they mutually contribute to one another's frustration with state law. Governing California means acting in the interests of more than 36 million individuals, a population surpassing that of Texas — the nation's second-largest state — by more than 12 million. By 2050, the state's population is projected to balloon to 60 million, according to the California Department of Finance.

Disparate viewpoints are just one reason for the wedge perpetually driven into California's gears. Polarized politics make it exceedingly difficult for the state Legislature to find common ground, resulting in gridlock.

Some of the reasons for that are quirks in the state Constitution and bad political decisions by the Legislature. California is the only

state in America that requires a super-majority — two-thirds of both the Assembly and the Senate — both to pass a budget and to raise taxes. And in the past two decades, Democratic leaders in Sacramento have gone out of their way to draw Legislative lines that protect and maximize Democratic representation. That helps the majority party, but it's had a polarizing impact: the GOP districts tend to be much more conservative, and the lawmakers they send to the state Capitol have, at this point, all signed a pledge never to raise taxes.

“They believe if they compromise with the Democrats, it will be the end of their political careers,” said state Sen. Mark Leno. “And in most cases, they're probably right.”

But in a larger sense, the problem is inherent in the fractured makeup of this gigantic state. The truth is, Californians no longer share a vision for what the state is and ought to be. The Republicans have become a radical right minority that has the ability to paralyze state government, and the Democrats can't muster the statewide support to take control.

“The institutions that are premeditated on cooperation fall apart when you don't have a middle,” noted U.C. Berkeley political scientist Bruce Cain, an expert on California politics. “We're at a point where people want to change the institutions.”

With California's financial house torn asunder, 5,000 state-employee job losses in the works, tensions mounting over water shortages, and deep cuts to education and other critical services, it's no wonder Gov. Arnold

Schwarzenegger himself recently questioned whether the state is actually governable. In fact, the single point that seems to resonate across California's entire spectrum is that its government needs a major overhaul.

Historical context puts the current problems in a bit of perspective. As a recent report by the New America Foundation notes, the population of California today is roughly equal to the population of the entire United States at the end of the Civil War. “The Americans of 1870 lived in a nation of 37 states, each with its own independently-elected officials responsible for and accountable to their own geographically distinct political units” the report states. “The Californians of 2008 live in a ‘nation’ without states — a nation comprising more than a half dozen regions, each with its own economy, ecology, and political culture.”

The foundation titled its report “Personalized full representation for California's regions.” It recommends dividing the state into eight ministrates and expanding the Legislature to a 360-seat unicameral body and electing members both directly and through proportional representation based on party.

“This would fundamentally change the formula of politics in California,” said Steve Hill, director of the Political Reform Program for the New America Foundation. It would, for example, encourage regional thinking — there would be a delegation elected from the Bay Area, one from the Central Coast, one from the Gold Country, etc. In effect, California would be treated as what it nearly is — a country — with broad issues addressed by representatives from what amount to states.

It makes a lot of sense. The current governing model was devised for a much smaller, less diverse, and less complicated state. And it worked remarkably well for a fairly long time. The rule that required a two-thirds majority to pass a state budget wasn't much of a problem before 1978.

“That year was a turning point,” Cain notes. “That was the year the cave men got elected and the antitax people became much more aggressive about using the initiative.” It was, of course, the year that the infamous Proposition 13 forever changed how the state was financed. Prior to Prop. 13, much of what local government did, including education, was funded through property taxes. Once that initiative rolled back property levies and essentially barred any future increases, cities and counties saw their fiscal base begin to collapse. The state — which was flush with cash in the late 1970s — stepped in and agreed to bail out local government and public schools.

That's one reason the size of the state budget has grown so dramatically in the past 30 years — with local property tax revenue all but

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ARE TWO (OR THREE) CALIFORNIAS BETTER THAN ONE?

In the 2008 election, California voters elected President Barack Obama with 61 percent of the vote, leaving McCain in the dust with just 37 percent. They also voted in favor of Proposition 8, banning gay marriage on a vote that was split 52.3 percent to 47.7 percent. Here’s how it would have played out if California were split into two or three different states. (P.S. — only 59 percent of eligible voters actually voted.)

DOUBLE TROUBLE: DOS CALIFORNIAS

(Based on Proposal by Citizens for Saving California Farming Industries\*)

“West California”

(Alameda, Contra Costa, Los Angeles, Marin, Monterey, San Benito, San Francisco, San Luis Obispo, San Mateo, Santa Barbara, Santa Clara, Santa Cruz, Ventura counties)  
Population: about 15.7 million  
Democratic-majority counties: 12  
Republican-majority counties: 1  
Votes for president: Obama 67.9%, McCain 27.5 %  
Votes on Prop. 8: no 51.7%, yes 45%

“East California”

(Alpine, Amador, Butte, Calaveras, Colusa, Del Norte, El Dorado, Fresno, Glenn, Humboldt, Imperial, Inyo, Kern, Kings, Lake, Lassen, Madera, Mariposa, Mendocino, Merced, Modoc, Mono, Napa, Nevada, Orange, Placer, Plumas, Riverside, Sacramento, San Bernadino, San Diego, San Joaquin, Shasta, Sierra, Siskiyou, Solano, Sonoma, Stanislaus, Sutter, Tehama, Trinity, Tulare, Tuolumne, Yolo, Yuba counties)  
Population: about 21 million  
Democratic-majority counties: 14  
Republican-majority counties: 31  
Votes for president: Obama 52.4%, McCain 45.4%  
Votes on Prop. 8: no 39%, yes 55%.  
Does not take into account Proposal to split up two counties.

AND THE DEVIL MAKES THREE (CALIFORNIAS)

“North California”

(Mendocino, Humboldt, Trinity, Del Norte, Siskiyou, Shasta, Lassen, and Modoc counties)  
Population: just over 500,000  
Republican-majority counties: 6  
Democratic-majority counties: 2  
Votes for president in 2008: Obama 49.2%, McCain 46.5%  
Votes on Prop. 8: yes 53%, no 40%

“West California”

(Alameda, Contra Costa, Los Angeles, Marin, Monterey, San Benito, San Francisco, San Luis Obispo, San Mateo, Santa Barbara, Santa Clara, Santa Cruz, Sonoma, Ventura counties)  
Population: about 16 million  
Republican-majority counties: 1  
Democratic-majority counties: 13  
Votes for president: Obama 68%, McCain 27.4%  
Votes on Prop. 8: yes 42.6 %, no 52.2%

“East California”

(Alpine, Amador, Butte, Calaveras, Colusa, El Dorado, Fresno, Glenn, Imperial, Inyo, Kern, Kings, Lake, Madera, Mariposa, Merced, Mono, Napa, Nevada, Orange, Placer, Plumas, Riverside, Sacramento, San Bernadino, San Diego, San Joaquin, Sierra, Solano, Stanislaus, Sutter, Tehama, Tulare, Tuolumne, Yolo, Yuba)  
Population: about 20 million  
Republican-majority counties: 24  
Democratic-majority counties: 12  
Votes for president: Obama 52.5%, McCain 45.4%  
Votes on Prop. 8: no 38.9%, yes 55.7%

Sources: California Secretary of State voting records; U.S. Census Bureau 2008 population data

Makeover CONT. »

frozen, Sacramento has had to take on the burden.

It was also the beginning of a political polarization that has only gotten worse as the needs of poorer and urban Californians have run up against the refusal of conservatives in the Central Valley and far south to even consider new sources of state revenue.

Solutions for resuscitating California’s system are as diverse as the state’s demographics. Ask progressives, and they’ll say the extreme right-wing drags the rest of the state backward and that we have to get rid of the two-thirds majority and elect a Democratic governor. Ask conservatives, and they’ll blame it on liberals ramming their ideals down everyone else’s throat.

Rick Jacobs, founder and chair of the Courage Campaign, an organization that was instrumental in building opposition against Prop. 8, says the two-thirds majority requirement to pass the state budget is a critical problem. “This lunacy of acquiring a two-thirds vote — it truly is lunacy,” Jacobs says. “It is the biggest reason that our state is ... headed toward financial ruin. It’s because the far right-wing of the Republican Party holds the budget hostage every chance they get. And it distorts the way the state works and creates the problems we’re seeing.”

But Olson, a dairy farmer from Tulare who’s working alongside Republican former Assembly Member Bill Maze on an effort to “downsize California” by trimming the 13 coastal counties spanning Marin to Los Angeles, stands with Maze in saying that ditching the two-thirds majority rule would worsen California’s predicament. “Any attempts to make it easier to pass the budget, I think, would be devastating,” he says. “This state has a tremendous spending problem.”

And in fact, it’s not going to be easy to repeal the two-thirds majority rule. In 2004, a measure to make that change was walloped, losing by a 2-1 margin. A poll in January showed that 55 percent of the voters would support lowering the threshold for passing a budget — but not for raising taxes. Nobody likes gridlock, but a lot of Californians seem unwilling to trust the Democrats to run things by themselves.

So what if the Central Valley farmers got their way and kicked the coastal areas out of California? The easterners would reside in a state where 31 of 45 counties would



The “State of Jefferson” seal features a gold pan etched with two X’s, signifying the “double-cross” residents felt regarding decisions and funding coming from both Sacramento and Salem, Ore.

be dominated by Republican voters. San Franciscans would reside in a state where 12 out of 13 counties had Democratic majorities. The coastal state would almost certainly have a Democratic governor and an overwhelmingly Democratic Legislature. There would be none of the current budget gridlock. The farmers might be a bit disappointed in their efforts at eliminating agricultural regulation: Prop. 2 would still have won in the inland counties, though by a much smaller margin.

The call to split up California isn’t new. There have been some 200 serious attempts to break apart the massive state. Discontentment in southern California in 1850 gave way to a call to separate from territory to the north. The early 1980s saw a push to cut the state evenly in half. In 1993, Shasta County Assembly Member Stan Statham made a pitch to break the state into three.

Gail Fiorini-Jenner, a Siskiyou County high school teacher and writer who is married to a cattle rancher, has coauthored two books about the State of Jefferson, the subject of a secession movement dating back to 1850. The would-be state encompasses northernmost California counties and southernmost Oregon counties, and the push to break away hit a fever pitch in 1941 when secessionists blocked traffic in Yreka with calls to secede. The onset of World War II put it to rest, according to Fiorini-Jenner, and while new efforts have resurfaced since, she doesn’t believe the rest of California would ever agree to let go of such a resource-rich area. That hasn’t deterred people from posting road signs welcoming motorists to Jefferson, or establishing Jefferson Public Radio. And, like the Central Valley farm-

ers, the sentiment that would-be Jefferson residents are unlike other Californians still prevails.

“We just see ourselves as being different,” Fiorini-Jenner says. Frank Gruber, a Santa Monica attorney who sits on the board of the California Studies Association, has written on and presented his idea of splitting California into four states. “I don’t have any illusions that it might actually happen,” Gruber laughs.

His four-state solution would consist of a 15-county coastal state spanning Mendocino to Ventura counties; a 35-county inland state spanning from the northern state border to Kern County; a seven-county Southern California state, and the freestanding State of L.A. “On the national level, California is an anemic giant,” Gruber told the U.C. Berkeley Faculty Club during a talk on the subject. “Our two senators represent 37 million people — about the same number as the 44 senators of the 22 smallest states.

“What we need,” Gruber told Berkeley faculty members, “is a no-fault, amicable divorce, because all Californians need state government that is closer to the people, and state government needs constituents who have more similar needs, who have a more common purpose.”

Is it really crazy to say that California isn’t really a state any more, or that most people who live here might actually be happier if they were governed by people who more directly shared their political views?

“I think the temptation to think this way is a result of all the social sorting that’s going on,” Cain noted. Liberals tend to want to live on the coast; conservatives flock to conservative areas.

Imagine, for example, a three-



state solution (see box). The northern counties could form their state of Jefferson, where pot would be legal and gun control would be limited. The coastal communities from, say, Sonoma down to Los Angeles would have a state with a rational tax policy, good public schools, healthy social services, same-sex marriage, and liberal social policies. The Central Valley, the Inland Empire, and San Diego could have their GOP heaven of low taxes and limited services — until they saw what it was doing to their lives.

“The danger, of course, is that you’d be creating a Mississippi in the Central Valley,” Cain said.

In addition, Leno added, “There would be a huge influx of people who desperately need services who would leave the valley and head for the coast.”

On the other hand, each of the states would have a healthy economic base (agriculture in the valley, information technology on the coast, and pot in the north). Each would be larger than many current U.S. states.

At the very least, it’s worth talking about.

Another stab at fundamental reform — this one keeping California intact as a state — is beginning to look like it will move forward. It’s fascinating (and a bit scary).

The Bay Area Council, a San Francisco-based group of business CEOs, says it’s working in everyone’s interest by rallying support for a statewide convention that would open up California’s constitution for debate. The council organized a summit this past February to stimulate dialogue around the idea (see “Blaming the System,” 3/4/09). Since then, Schwarzenegger has publicly voiced support for a constitutional convention.

“The state government is no longer our partner in getting anything done,” says BAC spokesperson John Grubb. “It’s such a place where ideas die that it’s created this incredible stasis. Any solution is better than just letting things sit as they are.” Another problem, in Grubb’s view, is extraordinarily low approval ratings — about 14 percent — for the state legislature. “When you get to that point where the leadership has that little trust, does democracy even function? We would argue that, no, it is no longer functioning in our state. So we need a new system.”

It’s not just business doing the talking. Jacobs, the liberal Courage Campaign founder, echoes this idea. “We have to press ‘reset,’” he says. The Courage Campaign is

one of many groups partnering with BAC to move forward the effort to hold a California Constitutional Convention.

Of course, opening the Constitution can be a frightening prospect — once you go in that direction, all sorts of special-interest nut cases might try to insert their causes. But everyone involved agrees that social issues (like abortion and civil rights) should stay out of the discussion. The priorities, Jacobs said, should be “No. 1 — the way the government works. No. 2, the initiative process. Three, term limits.” For progressives, he says, the goal will be “engaging the progressive movement that has taken hold in this country so we can have our state back.”

Hill says the New America Foundation’s idea of regional delegations and proportional representation is going to be part of the discussion: “If that’s not on the table,” he said, “then I’m not even interested.”

The Council expects to fork over around \$25 million for each of two November 2010 ballot measures that would ask voters two things: whether they should be empowered to call a convention, and if such a convention should be called. There’s also the uphill climb of gathering 1.6 million signatures, an expense that works out to around \$2 a pop, Grubb says.

But the council feels it’s worth the investment. “Every day of budget delay costs \$40 million,” Grubb points out. “So two days of budget delay pay for what we’re trying to do here. These things are relative.”

Mark Paul, senior scholar and deputy director of the California program at the progressive New America Foundation, voiced support for the idea. “The voter anger and apathy that marked the [May 19] special election are signs of the governing paralysis California has inflicted upon itself through decades of piecemeal, incremental reform,” he said. “The people want government to work but have made normal functioning impossible. Only by rethinking our constitution can California hope to get out of this self-imposed bind.”

Not everyone is thrilled with that concept, though. “I can see a constitutional convention becoming a free-for-all, with every interest group trying to capture the process,” Cain said.

He’s also not so excited about the mandate for major reform. “We get into an economic crisis, and everyone starts to talk about change,” he said. “Then by the time we get around to looking at our serious problems, the economy recovers and we all forget about it.” **SFBG**

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THE SAN FRANCISCO BAY GUARDIAN PICKS



## THURSDAY MAY 28

### FILM

#### “Classic Laurel and Hardy Shorts”

All right, for the last time, y'all: Brit Stan Laurel was the skinny one; Yank Oliver Hardy was the fat one. Comedy history was made with 1921 silent short *The Lucky Dog*, the duo's first outing; they went on to make over 100 short and feature-length films together throughout the 1920s, 30s, and 40s. Slapstick-y violence, over-the-top sound effects, absurd humor, and endless “fine messes” were among their trademarks. Film archivist Dennis Nyback hosts this screening of shorts spanning 1929-33, with the pair cast as hapless carpenters (*Busy Bodies*), sailors (*Men O' War*), and babysitters (*Their First Mistake*), among other

ripe-for-hilarity occupations. **(Cheryl Eddy)**

7:30 p.m., \$8  
Yerba Buena Center for the Arts  
701 Mission, SF  
(415) 978-2787, [www.ybca.org](http://www.ybca.org)

### MUSIC

**King Khan and the Shrines**  
King Khan and the Shrines are a force to be reckoned with. His antics, brilliant costumes, and quirky stage props gives the show a rock 'n' soul flare that appeals to the deranged. Accompanied by a horn section reminiscent of an old soul revue with a slight gospel tinge, King Khan and company have a new release out on Vice Records, *What Is?!*. Last time I saw them live, an impromptu jam session ensued with Greg Ashley of the Gris Gris while the opening band returned to play. Screaming Jay Hawkins and James Brown would totally get this guy! I shouldn't forget to mention, Khan's counter-

part, Mark Sultan, AKA BBQ, will do the opening honors. He's no slouch on the psych-garage scene and should make a delicious appetizer. **(Andre Torrez)**

With Mark Sultan and Apache  
9 p.m., \$15  
Great American Music Hall, 859  
O'Farrell, SF  
(415) 885-0750, [www.gamh.com](http://www.gamh.com)

### COMEDY

#### *Killing My Lobster Hits Highway 101*

San Francisco comedy troupe Killing My Lobster has satirized fairy tales, politics, musicals, and cruise ships; they're mounted a full-length play (2006's *Hunter Gatherers*) and masterminded the long-running Hi/Lo Film Festival. Question: is there anything KML can't do? Answer: drive! At least, that's according to a web short hyping their latest sketch show, *KML Hits*

*Highway 101*, which promises to take on all the stuff one encounters on road trips, particularly those who burn rubber through the Golden State (Erik Estrada sighting not guaranteed). The KML cast portrays a family ridin' the asphalt in their RV (sullen teenage goth daughter sighting definitely guaranteed). Click it or ticket! **(Eddy)**

Through June 14  
Thurs-Fri and Sun, 8 p.m.;  
Sat, 7 and 10 p.m., \$15-\$20  
Zeum Theater, Yerba Buena  
Gardens, 221 Fourth St, SF  
(415) 558-7721, [www.killingmylobster.com](http://www.killingmylobster.com)

## FRIDAY MAY 29

### FILM

#### *A Wink and A Smile*

It's official. The burlesque revival has gone from under-

ground phenomenon to full-fledged trend. And good for it! Or rather, good for the dancers who are learning something about gender, power, sexuality, and plain old confidence by joining the movement — which is exactly who the documentary, *A Wink and A Smile*, focuses on. This film by Dierdre Timmons follows 10 ordinary women as they learn to dance and strip and, most importantly, tease. The Red Vic's showings should be especially gratifying — and titillating — as the film's star and some of its starlets join together for a bit of post-screening action. **(Molly Freedenberg)**

Fri/29-Tues/2, 7 and 9:15 p.m.  
(also Sat/30-Sun/31, 2 and 4 p.m.), \$6-\$9  
Red Vic, 1727 Haight, SF  
(415) 668-3994

### MUSIC

#### Pilooski

All hail Pilooski. Not only is the

Dirty Sound System DJ from Paris quite handsome, he's sweet and music-mad enough to include a photo of the Viking of music, Moondog, on his MySpace. What other club maven has that kind of taste? I guarantee you're going to hear — and love — some songs you've never heard before that you love at this Donuts-Honey Soundsystem club co-presentation. Set your controls for the heart of the bass. **(Johnny Ray Huston)**

With Derrick Love of Gemini  
Disco  
10 p.m., \$10  
103 Harriet, SF  
(415) 431-8609  
[www.donutsparty.com](http://www.donutsparty.com)

### PERFORMANCE

#### Jackie Beat: Without Me You're Nothing

I like Jackie Beat because of the funny shit she said about Jennifer Aniston in *My Comrade*. Similar to that maga-





zine, Beat has been around, and she knows how to puncture a stupid pop song just as mercilessly as her sometime peer Lady Bunny: witness or listen to — or both — her “I Kissed a Squirrel” and “Retouch My Body.” I also like the title of Beat’s latest solo stage show, which brings her to a stage usually frequented by cabaret legends and theater people. In reversing the title of a famous Sandra Bernhard film and stage performance, Beat makes it more badass. **(Huston)**

10:30 p.m., \$25-\$30  
The Rrazz Room at Hotel Nikko  
222 Mason, SF  
(415) 394-1189  
www.therazzroom.com

**SATURDAY  
MAY 30**

**TASTINGS**

**Tour de Fromage**  
Cheese: yes, it’s fermented

milk, coagulated cow discharge — however you want to think of it, this much-loved confection makes *everything* good, better. There’s a delicious galaxy of the creamy chameleon out there and the Bay Area, one of the foodie capitals of the world, has the motherlode at your fingertips. With this in mind, cheese enthusiasts Juliana Gallin and Robin Marks have decided to throw bikes into the mix for their second Tour de Fromage treasure-hunting expedition, a 15-mile group ride to destinations (to be revealed the day of) where their fellow devotees can learn about, taste and buy cheese both familiar and obscure. The journey that begins in the Panhandle Park will end with a cheese-sharing picnic where riders can gorge themselves on their catch. **(L.C. Mason)**

For the last time, y’all:  
Brit Stan Laurel was the skinny one;  
Yank Oliver Hardy was the fat one.

11 a.m.-3 p.m., free (be prepared to purchase cheese)  
Meet at Panhandle Statue at Fell and Baker, SF

**SUNDAY  
MAY 31**

**MUSIC**

**Wooden Birds**  
Mellow is the new loud. Wooden Birds auteur Andrew Kenny, mastermind behind halcyon, on-hiatus indie outfit the American Analog Set, has crafted a quiet universe of guitar strums, maraca shakes, and clave clicks that shimmer under his potentially honest lyrics of melancholic real-

ism in the band’s first album *Magnolia* (Barsuk) that makes his former collective’s “slow-core” sound positively rock n’ roll. Songs like “Sugar”, a story of promiscuity, are deadring-ers for acoustic Neil Young tracks, dulcet and delicate on the outside, but foreboding and unnerving underneath the sheen. Get out your watercolor set or model ship-building kit: the Birds’ gently hypnotic grooves are the perfect soundtrack for the laziest of summer days. **(Mason)**

With Goh Nakamura, The Old Fashioned Way  
8 p.m., \$10-\$12  
Rickshaw Stop  
155 Fell, SF

(415) 861-2011, www.rickshawstop.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

1) King Khan without his Shrine (see Thurs/28); (2) Jackie Beat looking very Amanda Lear-ish (see Fri/29); (3) Pilooski, deep in thought (see Fri/29); (4) Killing My Lobster taking a break from *Highway 101* (see Thurs/28); Laureal and Hardy (see Thurs/28); Wooden Birds (see Sun/31).

PILOOSKI PHOTO BY PHILIPPE LEVY; KILLING MY LOBSTER PHOTO BY ASHLEY FORRETTE; WOODEN BIRDS PHOTO BY AUBREY EDWARDS



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## And justice for all

### TRUMPETING TRUMBO

I read Dalton Trumbo's 1939 masterpiece of antiwar literature *Johnny Got His Gun* in high school. I went for anything which said that patriotic duty to die for one's country is bullshit — hence I loved it. Rereading it last year the book hit me harder. The writing is amazing, shot through with brilliance from start to finish — scathing, bitter, funny, righteous. Now lucky Trumbo fans can watch the former blacklisted's 1971 film adaptation of his novel, just released on DVD.

Actor Timothy Bottoms was 18 when he played (via voiceover and flashbacks) Joe Bonham, who lies in an Army hospital bed pondering his fate. Hit by a mortar shell on the last day of World War I, Bonham is left a blind, deaf, and mute quadruple amputee, with only memories, fantasies, and, for a time, a sympathetic nurse. On a commentary track, Bottoms points to the film's contemporary relevance given the staggering number of soldiers maimed in the Iraq war but kept alive by sophisticated medical technology.

Trumbo worked with Luis Buñuel on an adaptation of *Johnny*. Ultimately that project fell through, but by the time Trumbo directed his own script in 1971, the Spanish surrealist's influence was palpable. At the time, Buñuel responded, "For me, the film has the same power as the novel. It has the same disturbing quality and moments of extremely powerful emotion. The film left an impression on me that is among the strongest I ever experienced."

Marsha Hunt, whose successful film career was cut short by the blacklist, played Bonham's mother. In a phone interview, the now-91-year-old said, "I liked [Trumbo] enormously. I was so delighted that he wanted me in his



film." Hunt emphasized Trumbo's incredible discipline, which led him, during lean times of underpaid black market work, to write 12 screenplays in 16 months (a helpful doctor who prescribed amphetamines contributed to that productivity).

"It's hard to believe that the same talent who gave us *Spartacus* also gave us *Roman Holiday*," she said. "Just as far from each other as possible in terms of style and period and everything else. He was an impressively versatile man, as well as brilliant."

The 2007 film *Trumbo*, featuring documentary footage and actors reading from the great man's letters, should also be released on DVD. And some astute publisher should bring *Additional Dialogue*, *Letters of Dalton Trumbo, 1942–1962* back into print. Among my favorite passages from that volume is in a 1951 letter to novelist Nelson Algren, who was prepared act as a "front" for Trumbo. Trumbo advised, "If you have any moral compunctions about such a procedure in relation to motion pictures, please forget them. Hollywood is a vast whorehouse, and any scheme by which tolerably honest men can abstract money from it for their own purposes is more than praiseworthy." (Ben Terrall)

### THE MIX

- (1) Penguin feeding, California Academy of Sciences
- (2) Gojira, Slim's
- (3) Clutch's *Slow Hole to China: Rare and Unreleased* (Weathermaker Music)
- (4) *American Idol* outcome outrage
- (5) Valerie Orth Band, 111 Minna



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# music

Music is more than a set list for Windy + Carl (left), the vanguard act on the thriving Kranky label. The ambient sounds of the duo — also a couple — capture the porous notions of selfhood within a long-term relationship.

PHOTO BY DOUG COOMBE



## It takes two

Windy & Carl's ambient pairing isn't as blissful as it seems

By Max Goldberg  
a&eletters@sfbg.com

Whether one thinks of them as a dreamy drone duo who happen to be married or a married couple who happens to make dreamy drone music, Windy & Carl endure. Their first release, the *Instrumentals EP* (Burnt Hair), dates back to 1994; while most American guitars were tuned down for grunge's payday, Windy & Carl waxed celestial.

Spacey drones are now in fashion, but Windy & Carl's influence remains relatively unsung, in spite of their being one of the Kranky label's flagship acts. Perhaps it's the duo's Michigan roots, since ambient music fans are often swayed by Eurocentric cravings. Whatever the case, their prodigious oeuvre now swells with several earthily-titled monolithic albums (1995's *Portal* on Ba Da Bing; 1997's *Antarctica* on Darla; 1998's *Depths* and 2001's *Consciousness* on Kranky) and enough compilation appearances and singles to supply a triple-CD set (2002's *Introspection* on Blue Flea).

I first plunged in with *Depths*, though it took me the better part of a year to make it through its viscous 70 minutes in one sitting. Windy & Carl's music is like a mood ring: its timbre is responsive to emotional currents, some of them hidden. More often than not, dark thoughts surface after 30 or 40 minutes. This makes me suspect that many of those critics who fling adjectives like "blissful" and "glittering" at their records have only dipped their toes in the maelstrom. At the very least, these seem overly simplistic adjectives for music that tilts towards tumult as it limns stillness.

There is a common misconception that ambient music is intrinsically passive or inert: this, in fact, is only true of bad ambient music, of which there is plenty (unsurprisingly, it often accompanies tactless interior design). Windy & Carl, like the kosmische innovators before them, realign one's sense of space rather than simply flattering it. This process occurs at the periphery of consciousness — trying to put it to words tests the limits of music writing. It's clear, however, that much

of the Michigan duo's mastery comes down to a well-honed understanding of texture and scale. In a typical jam, the gigantic crest of a thousand distortion pedals curls around the intimate pluck of a lonely guitar in an arresting, Rothko-like frieze. Time is adjourned; foreground and background drift by one another in the fog.

The durational aspect of Windy & Carl's music has two aspects: lost in the length of any one given piece, we also feel ourselves afloat on the broader body of work, a 16-year drone. This superimposed condition, with every conversation dissolving into all other conversations, should be familiar to anyone who has been inside a long-term relationship. Ambient music implies a porous self, and thus has interesting applications for a couple. Watching *A Woman Under the Influence* (1974) a few weeks ago, I was struck by the way John Cassavetes draws us into Nick (Peter Falk) and Mabel Longhetti's (Gena Rowlands) nonverbal communication: the nonsense utterances, whispers, and cries. Something similar happens in Windy & Carl's echo chamber of tone, feedback and voice.

For all the songs about love, how many actually document its dormant time and space? John and Yoko, Nelson Angelo and Joyce, and Mimi and Richard Fariña's works spring to

CONTINUES ON PAGE 22 »

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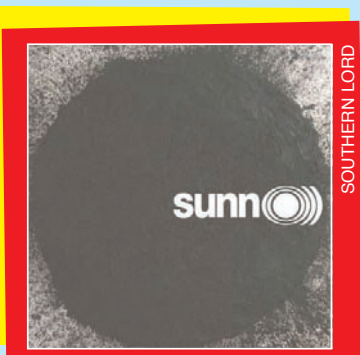




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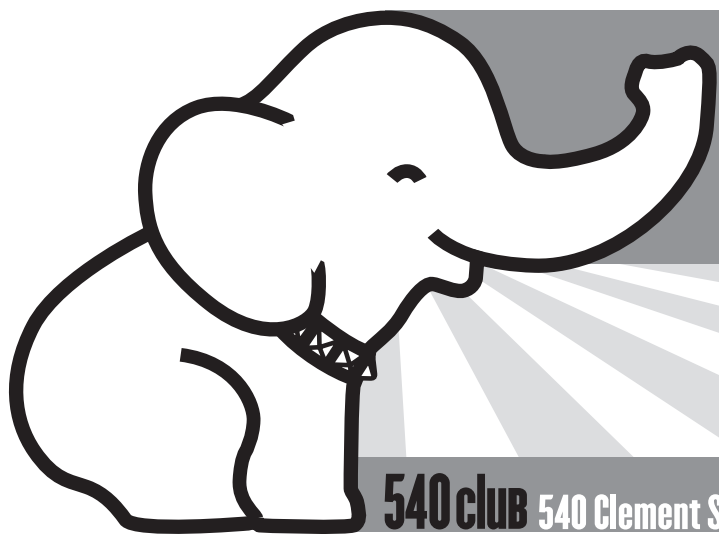
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#### MUSIC



windy & carl songs for the broken hearted

Windy + Carl's *Songs for the Broken Hearted* joins a canon of duo recordings that explore the dormant side of love.

### Windy & Carl CONT. »

mind. Windy & Carl's latest, *Songs for the Broken Hearted* (Kranky, 2008), belongs in any such pantheon. Their albums have always been "home recordings," but *Dedications to Flea* (Brainwashed Recordings, 2005), the duo's disc-long contemplation of their dog's death, marked a new degree of intimacy. Field recordings of Flea on a walk and Windy's explanatory linear notes thickened the mise-en-scène of private loss, making for an album occupying the unknown zone between home movie and séance.

The last few years seem to have been a dark time for the couple (under her full name Windy Weber, Windy released a solo album for Blue Flea last year called, no joke, *I Hate People*). But one doesn't require the details of estrangement to immerse into its recesses of fear and forgiveness. There's more of Windy's Nico-ish purr than before, and the lyrics are newly decipherable ("You already know so much of what I keep / From the rest of the world / But you did not shy away from me"). The album's sequencing is distinct too, fluttering between vast passages of oblivion and brief statements of bare, shorn beauty. Whether the broken-hearted of the album's title refers to Windy & Carl themselves or an imagined listener, *Songs for* finds fierce beauty in the hide-and-seek of cohabitation. **SFBG**

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#### PLAYLIST

##### BIG BUSINESS

**Mind the Drift**  
(Hydrahead)

Big Business: an irresistible concoction of infectious, heavy, and bizarre. Drummer Coady Willis and bassist/singer Jared Warren are joined by guitarist Toshi Kasai. The band tempers its sludgier excesses with dynamic and compositional progress, plus plenty of weirdo headbanger hooks. **(Ben Richardson)**

##### CONNIE CONVERSE

**How Sad, How Lovely**  
(Lau derette)

Irwin Swirnow sang the praises of *How Sad, How Lovely* in *Playlist* a few weeks back, but I've got to harmonize with him like an echo in a lonely canyon. This is the rare kind of "lost" music that truly deserves to be found, voiced by a bookish valedictorian and lover of poetry (one fave: Jacques Prévert) who knows how spin a tale and make it sing. Elizabeth "Connie" Converse vanished from society around the time of the Nixon resignation, but her spirit lives on in these recordings. Simply put, they're a treasure. **(Johnny Ray Huston)**

##### LINDSTRØM & PRINS THOMAS

**II**  
(Eskimo)

If reviews and rating systems are anything to go by, some people prefer Lindstrøm's solo releases to his collabs with fellow Norwegian Prins Thomas. I'm not one of those people. I enjoyed the wood-grain warmth of *Lindstrøm & Prins Thomas* (Eskimo, 2007) and I think this sequel is an improvement. It has nooks of humor and melodic nuance you won't find in Lindstrøm's streamlined and highly acclaimed solo effort from last year. **(Huston)**



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**THE ROOTS**  
Davies Symphony Hall  
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**JUN 20**  
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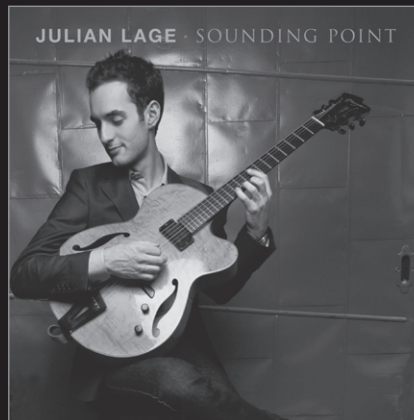
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# Glittering prize

Ramona Gonzalez of Nite Jewel on the Bay Area and the joy of Woo

By Johnny Ray Huston  
johnny@sfbg.com

One shorthand description of Ramona Gonzalez's recording project Nite Jewel is that it's disco on quaaludes. I don't know if I like Nite Jewel quite as much as Glass Candy's underrated *B/E/A/T/B/O/X* (*Italians Do It Better*, 2007)

— c'mon, they're funnier than they are given credit for, and they made "Computer Love" mel-anchoic, what's not to love? — or if I love it more.

Throughout *Good Evening* (Gloriette, 2008) and *Nite Jewel* (Human Ear, 2008) Gonzalez's singing is both high-pitched and kinda dazed. On "Weak 4 Me," she reminds me of Mr. Bill, which can never be a bad thing. "What Did He Say" is the best Nite Jewel song so far. It sounds like a radio playing "I Can't Wait" by Nu Shooz slowly sinking to the bottom of a pool. I recently caught up with Gonzalez on the phone.

**SFBG** *I hadn't realized you're from the Bay Area. How was Berkeley High? What did you like about the Bay Area and not like about it?*

**RAMONA GONZALEZ** Berkeley High when I went there was transitioning between being out of hand and horrible and pretty much a normal school. Now it's nice. Back when I went, it was not like that. There were 23 arson attempts when it was a sophomore.

Certain teachers I had there were some of the best ones I've ever had. As for the school itself — fuck, it's hard for a kid to get along in a 2300 person student body. Lots of aggro annoying kids, popularity contests and danger, everyday. But overall it was rewarding.

**SFBG** *How were your experiences in the Oakland Interfaith Youth Choir and the Berkeley Jazz School Music Ensemble?*

**RG** Oakland Interfaith Youth Choir was pretty awesome. My friend Emily introduced me to it, because her dad was singing in the adult choir. The songs are incredible and really difficult — the girls in that choir were unbelievably talented. I wasn't as good as them. Singing soprano in a chest voice — that's crazy.



I did that for 2 years and then joined the Berkeley Jazz school, just taking piano. I ran into one of the girls from the Youth Choir there.

**SFBG** *You've said Kevin Shields would be a dream artist to work with.*

**RG** I got into my shoegaze period in college and started listening to Lilys whenever possible. Me and my friend Shane tried to start a fan club.

One of my favorite bands is Woo. Their *It's Cozy Inside* (Independent Record Publishing, 1989) and *Whichever Way You're Going, You're Going Wrong* (no info available) might be the two albums I've listened to the most in my entire life. They're these two brothers who are Hare Krishna who live in the UK. I recently found out where they are, and they wrote me back and we're totally going to hang out when I go to England.

**SFBG** *We have to talk Bruce Haack. What do you love about him?*

**RG** Bruce Haack to me is psychedelic electronic music. It also has a playfulness, because he's making music for kids. His music has this relaxing quality and aggressive quality at the same time. There's a simplicity I like. I like his fervor and bitterness towards the music industry, especially on *Haackula* (Omni Recording, 2008). But the one I listen to most is *Electric Lucifer* (Omni Recording, 2007). His music doesn't have a direct correlation with Nite Jewel in terms of textures and sounds, but more in terms of what it means to be a punk electronic musician. **SFBG**

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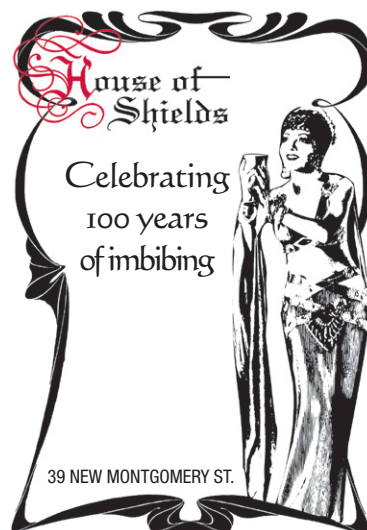
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MUSIC

KAMERASONG: SIX CINEMA-SONIC FAVORITES FROM  
SCOTT HEWICKER OF THE ALPS (AND THE FALL COVER BAND ORANGES)

ALAIN GORAGUER

La Planète Sauvage  
(Pathe, 1973)

Music for sci-fi and fantasy films doesn't get much more broodingly strange and wonderful than Alain Goraguer's prog-psych score for René Laloux's surreal animated allegory of racial inequality, which is set pitch-perfect to the hallucinogenic alien imagery. Goraguer, a long-time arranger for Serge Gainsbourg, builds upon recurring leitmotifs, from slow and heavy-phased guitars and funky organs to atmospheric marimbas, bird whistles, and theremin.



*Nosferatu* (1979) and *Aguirre, Wrath of God* (1972). They match the haunting mystical forces bedeviling the local populace.

BRUCE LANGHORNE

The Hired Hand  
(Blast First, 2004)

Released 30-plus years after the film's first run, the score for Peter Fonda's underrated 1971 phantasmagorical western is a rare work of minimalist majesty. It also serves as a sole solo record for Bruce Langhorne, who was known primarily as a session player on folk records by Bob Dylan, Peter Walker and Buffy Sainte-Marie. Even augmented with subtle tape effects, his restrained use of slide guitar, fiddle, and banjo feels like some incredible high lonesome music from the 19th century.

GEORGE HARRISON

Wonderwall  
(EMI, 1968)

The first solo album by a Beatle while the group was still together, George Harrison's music for Joe Massot's *Wonderwall* is not so much a score as a collage of sonic miniatures combining Indian classical music (sitar and sarods abound) and baroque chamber pop. Yet it's got all the soundtrack prerequisites: the groovy party theme, the atmospheric theme for a dream sequence, and, of course, the soft and lilting love theme. Thankfully, zany moments are few and far between.

MARVIN GAYE

Trouble Man  
(Motown, 1972)

Often overshadowed by Curtis Mayfield's music for *Superfly* (Rhino) and Isaac Hayes' theme and more for 1971's *Shaft* (Stax), Marvin Gaye's understatedly cool score for Ivan Dixon's *Trouble Man* is tight and mean without being aggressive. The grooves rely on Gaye's incredible work on Moog, piano, and organ. Instead of wah-wah funk guitar, the dynamics come from multitracked vocals and punctuating horn motifs. Gaye's best record, period!

THE INNER SPACE

Agilok & Blubbo  
(Wah Wah, 2009)

Finally released 40 years after the fact, this score for an unreleased 1969 offbeat political satire by Peter F. Schneider is more legendary for the band that made it — and an antecedent to Krautrock pioneers Can — than for the filmic source. This score was recorded a year before Can's first record, and you can hear the embryonic beginnings of the group's sound in the short film cues and extended acid-soaked free jams. There are sublime pop moments as well, especially when the film's star, Rosemarie Heinikel, sings like a sexy German answer to Jane Birkin on "Kamerasong" The future of pop never looked so bright! (Scott Hewicker)

ORANGES

Performing as part of the exhibition "I Am Kurious Orange" Sat/30, 6–9 p.m., free (limited seating) David Cunningham Projects 1928 Folsom, SF (415) 341-1538 www.davidcunninghamprojects.com

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A black and white photograph of Tori Amos. She is shown from the waist up, turned away from the camera but looking back over her shoulder. She has long, wavy hair and is wearing a dark, sequined, backless dress. Her right hand is resting on a vertical surface, possibly a door frame or wall.

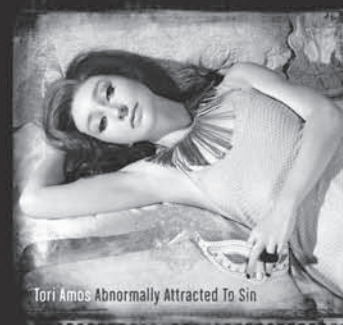
# TORI AMOS

## SINFUL ATTRACTION TOUR

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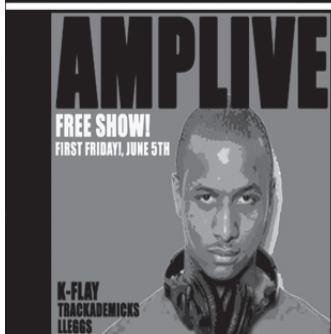
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MUSIC

He's *baaaaaack*. Eminem cleans out the closet again on his new album *Relapse*, finding shelves full of pills and memories of molestation. | PHOTO BY KARIN CATT



## Crack *Relapse*

By Kimberly Chun  
a&cletters@sfbg.com

**SONIC REDUCER** Symptoms:



until last year there were few signs of life from Eminem, the hip-hop artist. Last sighted taking a bow on the cover of

his last, toned-down, more PC, and ultimately underwhelming studio 2004 album, *Encore*, the rapper disappeared from the scene, as rumors festered about retirement and later, after he dropped out of the 2005 Anger Management Tour, substance abuse. Out of rehab and back to music-making — with hip-hop once again his favorite high, as he put it in a recent interview, Shady's *Relapse* (Aftermath/Goliath/Interscope/Shady/Web) is now in our hands.

Diagnosis: listening to Em lead with his anger a decade after the release of *The Slim Shady LP* (Aftermath/Interscope), we're back to the kind of music and lyrics the man was born to make and sling — impossible to ignore when blasting, and incapable of being reduced to wallpaper. *Relapse* isn't perfect. The weakest track is the first single, "We Made You," with its easy, adolescent, cartoonish video and relatively violence-free lyrics. One too many numbers obsessively

retreads similar women-hating, gore-mongering themes on this 22-tracker, which includes the hidden Dre collabos "Old Time's Sake" and "Crack a Bottle" with 50 Cent. But even at its most repetitive (i.e., the skits devoted to nay-saying music biz types), *Relapse* writhes with life and smarts, conceptually of one piece from its narrative-like programming to its pill-mosaic cover portrait and medicine bottle top-like "Push, Down & Turn" packaging.

Em's faux Jamaican/Scottish toaster patois may irk, much like his habit of subbing rap's omnipresent "bitch" for "lesbian," but it's tough to deny the vitality — and vitriol — rushing off *Relapse*'s first three songs, as the rapper front-loads the disc with his strongest material. Tracks like the opener "3 a.m." and its serial-killer imagery (check the steal of *Silence of the Lamb*'s imminently swipe-able "It puts the lotion in the basket" monologue and then the YouTube remixes) make it clear from the start that nasty alter ego Slim Shady has lapsed back into view. As he faces a 3 a.m. darkest hour of the soul stocked with a *Fangoria*-style rogue's crew of references to Jason, Freddy, Dahmer, et al., rage continues to feed his rap.

Such gruesome reveries make Marshall Mathers' acknowledged

sleeping pill addiction totally understandable — whatever quiets the mind, dude. And though I usually suggest meditation and yoga as alternatives to self-medication, I'm loath to wreck such chaotic, thrill-kill fantasies as "Hello" and "Medicine Ball." "Bagpipes from Baghdad" and the more insinuating, handclap-riddled "Same Song and Dance" call out the perceived sins of rumored exes Lindsay Lohan, Britney Spears, and Mariah Carey — a trash-culture harem that makes one suspect that Shady's rehab stays involved a lot of tabloid browsing for dates. Attraction is always linked to repulsion, hinted at in the openly weary title of the latter.

Blame the mother — Eminem does, while fully aware that the world is familiar with that corrosive, at times litigious relationship, judging from the beginning of second track, "My Mom": "My mom, my mom, I know you're probably tired about hearing 'bout my mom." His still-heated fury at her legacy of bad parenting and Valium addiction streams through his flow, this time specifically linked to his own pill predilection. "Wait a minute this isn't dinner this is paint thinner / 'You ate it yesterday I ain't hear no complaints did I? Now here's a plate full of pain killers," he spits, before ending with, "Alright ma you win, I don't feel like arguin' / I'll do it, pop it gobble it and start wobblin' / stumble hobble tumble slip trip till I fall in bed with a bottle of meds

and a Heath Ledger bobblehead." Ledger's damaged Joker would appreciate those last, tongue-tying, onomatopoeic lines, pointing to Em's revived brilliance even amid the Shadiest, sketched-out turmoil.

Or blame the stepfather. Was Eminem raped by his stepfather as a child? And if so, have pop listeners ever been informed of sexual abuse this graphically via song? "Insane" might be the most horrifically explicit, yet — a credit to Eminem's powers as a bold entertainer — bleakly humorous and compulsively listenable tune about child molestation to date. Here, as with so many of his lyrics, the victim becomes conflated with the victimizer, as the rapper hints at the generational transfer of abuse: "I want you to feel me like my stepfather felt me / Fuck a little puppy kick the puppy while he's yelping / Shady what the fuck you saying I don't know help me," he rages, flipping between characters before settling on a primal scene too painful to be relegated to fiction, speaking as a boy to a step-Pater Monstrous. "I only get naked when the babysitter tells me / She showed me a movie like *Nightmare on Elm Street* / but it was X and they called it 'Pubic Hair on Chelsea' / Well this one's called 'Ass Rape' and we're shooting the jail scene." Don't go there? Impossible. If rehab released fresh, brave streams of anger and pain in Eminem, no wonder *Relapse* 2 is hot on this horror flick of an album's heels. **SFBG**



4th Annual Bay Area

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Following on President Obama's call to "begin again the work of remaking America," Maker Faire celebrates the creative spirit and can-do ingenuity in the largest DIY festival in the country. America needs more makers, and the mission of Maker Faire is to inspire more people to become makers. Come explore DIY solutions for a sustainable future.

## Arts on Fire

Maker Faire is a place to meet artists and see their art, and become inspired to create your own.

- » Visit demos and workshops from the **Bay Area Metal Arts Guild**
- » See **Michael Christian's Sphae**, a 25-foot steel plant sculpture topped with illuminated, inflatable bulbs
- » Check out **Shawna Peterson's Neon Art Shop**
- » Learn about **Glass Flameworking**
- » Look for the relocated fire truck from **The Crucible** and its flame poofer, where there are round-the-clock demonstrations of industrial and fire arts
- » **Soma**, a fantastical sculpture in metal and fire from **Flaming Lotus Girls**
- » Firebreathing machines from **Greathouse Labs**
- » **Flaming Zen Garden**
- » **Justin Gray's Sculpture Robots**
- » **Christian Ristow's Hand of Man**

## Applied Kinetic Arts

» **Applied Kinetic Arts (A.K.A.)** is a collective of artists whose work incorporates motion, light, sound, and interactivity. Founded in 2007 by artists Christopher T. Palmer and Nemo Gould with the intention of raising public awareness of this art form, exhibiting A.K.A. members include: Greg Brotherton, Benjamin Cowden, Jonathan Foote, Mark Galt, Aaron Geman, Nemo Gould, Reuben Margolin, Janine Miller-Fritz, Christopher T. Palmer, Carl Pisaturo, Shemoel Recalde, Alan Rorie, and Kal Spelletich.

- » Reuben Margolin's mechanical **Soda Bottle Wave installation**, made from 2-liter soda bottles
- » Check out the **Kinetic Steam Works** collective, a growing group of industrial artists curious about what came before the advent of petroleum power, electronics, and the automobile.



## An Assortment of Robotics

- » Roaming the grounds is **Russell the Electric Giraffe**, a 17-foot-tall beast that lowers his head and wiggles his ears for you
- » Take part in matches between **Fighting Insect Bots** – Ant Weight division
- » Listen to the sounds of a **Robotic Bagpipe Chanter**
- » Experience underwater robotics with the **SeaPerch** from MIT and Sacramento's **Jesuit High School Robotics Lab**
- » Meet a collection of **WALL-E Builders**, **R2-D2**, and the **Lost in Space Robot**
- » Race with the **Robomagellan Autonomous Robots**
- » Get out on the grass to follow **SWARM's robotic orbs**
- » Try out the **chess-playing robotic arm**



- » Follow **Sparky Jr.**, the telepresence robot
- » An all-girl **FIRST Robotics** team partnered with NASA named the **Space Cookies**
- » Paint on eggshells with Bruce Shapiro's **Eggbot Plotter**
- » Learn how to make robots with **Homebrewed Robots**, **PetBots**, and **Bill's ArtBots**
- » **Ride the Robotic Chariot** with Bob Schneeveis
- » Learn how to make Arduino-powered **Rumble Robots**
- » Listen to Rodney Brooks, founder of **iRobot**, on the future of robotics in manufacturing. **SATURDAY 3PM**
- » Meet local competitors in the **FIRST LEGO League** and **FIRST Tech Challenge**



## Terrific Feats with Electricity

- » See **Tesla coils large and small!** Greg Leyh's **Twin Tesla Coils** go off on the hour in Expo Hall. Also, see lively physics demonstrations from the **Santa Cruz Institute for Particle Physics**, and make sparks with **Jack Sparx**
- » Play the **Lightning Temple**, an open source synthesizer inside a 45-foot building, with a musical Tesla coil at its center
- » Learn how to generate a static electric charge by building a **Van de Graaff generator** from aluminum cans
- » Visit **SparkFun Electronics** and learn to solder, and more
- » Learn about the **CandyFab Project** and the **Peggy LED** display from **Evil Mad Scientist Laboratories**
- » Talk with **ham radio** enthusiasts
- » Explore the **Yahoo! Edison Center**

## From Tinkering to Manufacturing

- » Join Jim Newton and the **TechShop** crew to learn all about the postmodern machine shop
- » Learn about fab labs such as **Heads On Fire** from San Diego
- » Learn about hacker spaces like **Noisebridge in SF**
- » Check out the **Cupcake CNC**, a low-cost CNC machine
- » See the new **Fab@Home** developed at Cornell University
- » Stop by and see the **ShopBot CNC** in action and learn how you can build homes from simple designs
- » The **Sawdust Shop** shows novice and advanced woodworkers all you can do with wood
- » Visit the **Care to Repair Epicenter** by **iFixit.com** and ask about how to fix things instead of throwing them away
- » Learn to use **Google SketchUp**
- » Check out the **Epilog** laser-cutting demos

## Not Your Pop's Mechanix

- » Build your own **balancing scooter**
- » **Spooky pneumatic props** for Halloween
- » Check out **The Visible Pinball Machine** and the **Lucky Ju Ju Pinball Museum**
- » Learn to build your own telescope at the **Chabot Telescope Makers Workshop**
- » Talk to the mechanics at **Acme Muffineering**
- » Learn how to make **surfboards from cardboard**
- » See a small **R/C plane with tilt sensor controls**

## Bay Area Computer Music Zone

- » Stretching from low-fi, circuit-bent Casios to music generated from EEG brainwaves, the **Bay Area Computer Music Zone** is packed with inspiration and audio innovation. The large enclave of audio tech hackers, drawn together through the **Bay Area Computer Music Technology Group**, will descend on the southwest corner of the Expo Center. There the collective joins high research (**Berkeley CNMAT**, **Stanford CCRMA**) with the Bay Area's music-tech subculture for exhibits and performances. From relaxation oscillator synths to the spacialization of the 120-speaker "ball of sound," it's an audio candy store.
- » Check out the **Human-Powered Stage**, with hourly performances and a maker who created a guitar from an antique shovel

## Get Steampunk'd

- At the north end near the Mouse Trap, there's a courtyard filled with artisans, craftspeople, performers, musicians, and dancers, all marching to the drums of the past and an alternate now.
- » Here you'll find **Neverwas Haul**, a three-story Victorian town-house — on wheels! — beautiful **sculptures made of fire** and an **arts and crafts marketplace** like no other. In the **Carnivale Mechanique**, you'll see dancers more exciting than any sci-fi paperback cover, and hear new, exotic, and yet familiar melodies.
- » **Steampunk** is the catch-all, but no single name can express the creative breadth of these eccentric folks and their handiwork. You'll see wondrous objects and meet wonderful people who will leave you hungry for more from the world that never was.
- » See the **Boiler Bar Theater**, a 1920s oil town bar with dancers, performers, fire sculptures — plus a **giant iron snail car!**

## Hands-on Crafts

- » The **CRAFT** booth will be filled with hourly demonstrations from favorite crafters and editors. Demos include: Secret **craft tips** from **Crafty Chica**, the art of **amigurumi** (crochet dolls) by **Tamie Snow of Roxycraft**, and an intro to soft electronics and **tech crafts** with CRAFT Associate Editor **Becky Stern**
- » Visit the **kids' crafts area**, featuring hands-on workshops with **Bonnie Burton** of **StarWars.com** and her Star Wars sock and finger puppets; and how to make **paper bead jewelry** and **paper accordion books** with CRAFT Editor **Natalie Zee Drieu**
- » Wander Expo Hall to check out the new crafting wares from **Provo Craft**, **Lion Brand**, **Craftster**, and more!
- » Visit the **Needle Felting Playground** hosted by **Moxie** and *Feltique* book author **Brookelynn Morris**
- » Learn **stenciling**, **button embellishment**, **soft circuit embroidery**, and **weaving with conductive thread**
- » Learn the **secrets of making jewelry** with the **California**



## Event Highlights

Check website for full program listings and locations.

### FEATURED SATURDAY TALKS

- » **Esther Dyson**, My Cosmonaut Training, **1PM**
- » **Makers of Coraline**, 3D Animation Techniques, **1PM**
- » **Phil McKinney**, HP, Creating Killer Innovations, **1:30PM**
- » **Adam Savage**, Colossal Failures, **2PM, MAKE MAIN STAGE A**
- » **Rod Brooks**, Remaking Manufacturing with Robotics, **3PM**
- » **Liz Henry**, Disability and Accessibility Hacks, **3:30PM**
- » **Mitch Free**, A New World for American Manufacturing, **4PM**
- » **Jeri Ellsworth**, Self-Taught Engineer, **4PM**
- » **John Biggs**, The Most Elaborate Watch Ever Made, **5:30PM**
- » **Chris Anderson**, *Wired* magazine, DIY Drones, **6PM**
- » **Omega Recoil**, Teslacoils, **7PM**

### FEATURED SUNDAY TALKS

- » **Leah Buechley**, MIT Media Lab, Lo-High Tech, **11:30AM**
- » **Steve Blank**, The Myth of the Silicon Valley Garage, **12:00PM**
- » **Kim Saxe**, Design Thinking with Kids, **12:00PM**
- » **Tom Iggoe**, NYU/ITP, LED Mania, **1PM**
- » **Bob Johansen**, Leaders Make the Future, **1PM**
- » **Phil Torrone**, Open Source Hardware Panel, **12PM**
- » **Jerry Glasser**, Flying the World's Fastest Aircraft, **2PM**
- » **Nathan Seidle**, SparkFun, Napkin Schematics, **4PM**
- » **Mark Sigal**, The Universal Remote Control Platform, **4PM**
- » **Jake von Slatt**, Steampunk, **4:30PM**
- » **William Gurstelle**, The Art of Living Dangerously, **5PM**

### Institute of Jewelry Making from Sacramento

- » See how to **make glass beads** like in medieval Venice
- » Check out the **Glass Flamework** exhibit
- » Learn **calligraphy, letterpress printing** and **bookmaking**
- » See custom furniture from **Because We Can**
- » Learn about **leatherworking** and all kinds of **wearable art**
- » Learn to **sew, crochet**, and **needlepoint**

## Bazaar Bizarre

- » A selection of **handmade items** from **indie designers and crafters**, many cleverly made with recycled materials. There's something for everyone—jewelry, toys, lotions, art, glass, fiber arts, ceramics, handbags, baby items, even crafting supplies.

## Swap-O-Rama-Rama

- » If you love to sew, don't miss this lively **clothing swap** sponsored by **Singer**, and do-it-yourself workshops for **creative recycling of used clothing**. Bring a bag of unwanted clothes to swap, and refashion your picks into a brand new outfit!

SWAP FASHION SHOW SAT 4:45PM;

PLUS: PANDORA'S TRUNK FASHION SHOW SAT 5:45PM

## The Makers of the Exploratorium

- » **Exploratorium scientists, artists, and tinkerers of every stripe** will lead activities, share exhibits, and show their work. There are a great variety of activities each day, so plan on making frequent stops at the Exploratorium booth! Saturday's highlights include: the science of **domino racing**, making your own **Shrinky Dinks**, meeting **Lev the theremin-playing robot**, and experiencing your own **"big hair day."** Sunday's highlights include: making your own **water pumps** and **anamorphic art-work**. All weekend you can help construct a playful and inventive **Chain Reaction**, make **videos** of your creations, interact with a **Slinky treadmill**, watch playful and inventive **films**, make **groovy sounds**, explore **art and science exhibits**, and more.

## More Activities for Kids

- » Stop by **EnviroKids** to create seed balls and solar ovens
- » Check out **Marble Madness**, a vertical marble maze created by 8th graders from **Creative Arts Charter School** in SF
- » See interactive projects from the students at **Nueva School**



- » Spend an hour or more in **Make Play Day**
- » Build models of cells from clay with **GalaxyGoo**
- » Grab a seat in the **ScienceWiz Electric Car Camp**
- » Peer into the **interactive magic mirror**
- » Attend one of the **Schmahl Science hands-on workshops**
- » Build and fly a real model rocket with the **LUNAR Rocket Club**
- » Create a souvenir by melting a penny with a **Fresnel lens**
- » See amazing **physics demonstrations by Zeke**
- » Learn about **intriguing insects with Arlo**
- » Play with the **LegoJeep**
- » Visit **Betty Biodiesel's Big Red Eco Bus**
- » "Tinker your way out of this" by **Gever Tulley**

## Homegrown Food

The **Food Makers Market** features **Farm Aid's Homegrown Village** with lots of activities, along with the **Maker Square Stage**, showcasing techniques for growing and making food. Learn about gardening, composting, preserving, fermenting, beekeeping, and more. And meet makers of cheese, chocolate, coffee, jam, noodles, tofu, and maté, and sample their wares.

## In the Blink of an Eye

- » **Camera Obscura**, a 500-year-old invention remade for today
- » **Head-Mounted Augmented Reality Display**
- » **Kite Aerial Photography** exhibit and local experts
- » **GigaPan's high-res panoramas**
- » **3D photography** and video exhibits
- » **Monkeyelectric's 3D Video** on a spinning bicycle wheel
- » **Infrared Thermography**
- » **Giant skull** known as **Toxic Redemption**

## Alternative Vehicles

- » **CalCars** turns a Prius into a **100+MPG plug-in hybrid**
- » A classic Mazda Miata converted to **100% electric drive**
- » **Solar Touring** and **electric bikes**
- » **Bigger Wheel**, a grown-up version of the Big Wheel
- » Cars by **Tesla Motors**

## A Host of Marvels

- » Have some fun at **Cyclecide's Human-Powered Rides**
- » **Go Over The Top** on a self-powered Ferris wheel
- » **The Golden Mean** — a giant mobile snail made of iron
- » World's largest Twitter widget, **Bluerain** by Michael Brown
- » A crazy vehicle named the **Hennepin Crawler**
- » Take a picture beside the **Sharkmobile**
- » See **Lunapillar Mutant Vehicle**

## Maker Shed

The **Maker Shed store** features **hands-on projects, kits, tools, and books** for a broad range of interests, skill levels, and budgets. Many kits are made in small volumes by makers featured in **MAKE** magazine and at **Maker Faire**. Stop by the Maker Shed in Fiesta Hall for hands-on demos, kit building, soldering workshops, and more, with **Mitch Altman** (TV-B-Gone), **William Gurstelle** (*Backyard Ballistics*), **Ken Murphy** (BlinkyBugs), **Chris Anderson** and **Jordi Munoz** (DIY Drones), **Amy Parness** and **Ariel Churi** (DIY Electronics Kits), **Saul Griffith** and the **Howtoons** team, and over a dozen other makers and authors.

## Attractions



### ■ Robotic Warships

The popular naval combat returns with more battles plus new Race 'n' Shoot events just for kids, with R/C boats and ping pong balls. For adults, 6-foot-long robotic warships duel to the death in a specially built pond. All provided by the Western Warship Combat Club (WWCC) of San Jose.

COMBAT: SAT 12PM, 3PM, 6PM; SUN 12PM, 3PM

RACE 'N' SHOOT: DAILY 10:30AM, 1:30PM, 4:30PM



### ■ Life-Sized Mouse Trap Game

This giant, Rube Goldberg-style contraption was cleverly gleaned from the memories of childhood, twisted out of scale, then stretched beyond life-sized. **SAT 11, 1, 3, 4:30, 6:45; SUN 12:45, 2, 3, 5**



### ■ Diet Coke & Mentos Fountains

The original **EepyBird** guys build their amazing Mega-Fountain using Diet Coke and Mentos! You'll have 3 chances to be amazed by exploding soda and a fantastically choreographed show.

SAT 1PM AND 4PM; SUN 4PM



» **HOURS** — Rain or shine!  
**Sat. May 30th, 10am – 8pm**  
**Sun. May 31st, 10am – 6pm**  
 More program details and  
 schedules at [makerfaire.com](http://makerfaire.com)

» **TICKETS** — Available  
 online at [makerfaire.com](http://makerfaire.com)  
 and on-site (cash or credit)  
 ■ **Adults \$25**  
 ■ **Students \$15** (ages 13–21,  
 21+ with valid student ID)  
 ■ **Youth \$10** (ages 4–12)  
 Children 3 and under are free.  
 ■ **Military/Veterans: \$5 off**  
 (limit 4) with valid ID.

**Re-admittance OK** with  
 stamped hand.  
**ATMs** are available on-site.

» **GETTING TO MAKER  
 FAIRE BY CAR**  
 Maker Faire is very well attended!  
 We strongly recommend that you  
 share rides or take alternative  
 transportation instead of driving.  
 If you are coming by car, please  
 follow complete directions online  
 to drive and park, at: [makerfaire.  
 com/bayarea/2009/car](http://makerfaire.com/bayarea/2009/car)

**CARPPOOLING**  
 To catch, or give, a ride from any-  
 where, sign up for a free account  
 at [PickupPal.com](http://PickupPal.com) and join the  
 Maker Faire 2009 group.

**ON-SITE PARKING**  
 Parking is available at the San Ma-  
 teo County Event Center for \$12  
 per car per day — cash only. The  
 only entrance into the Event Cen-  
 ter parking lot is at 1346 Saratoga  
 Drive. Directions at: [makerfaire.  
 com/bayarea/2009/car](http://makerfaire.com/bayarea/2009/car)

**FREE PARKING AND SHUTTLES**  
 We've got more than 3,000 free  
 parking spaces served by shuttles  
 running every 20–30 minutes —  
 and most are just a quick walk to  
 Maker Faire! Directions and maps  
 online at: [makerfaire.com/  
 bayarea/2009/car](http://makerfaire.com/bayarea/2009/car)

**TRAFFIC**  
 To minimize traffic and find  
 optimal routes, use:  
 ■ **Twitter:** [twitter.com/  
 FaireTraffic](http://twitter.com/FaireTraffic)  
 ■ **511 traffic phone service**  
 and [511.org](http://511.org)  
 ■ **Radio reports:** KCBS 740 AM,  
 FM 106.9, and KGO AM 810

» **FOOD AT MAKER FAIRE**  
 You'll find a wide variety of food  
 options at Maker Faire. Outside  
 food or beverages are not permit-  
 ted through the gates of the Event  
 Center unless you have special  
 medical dietary requirements.

» **RECYCLING AT  
 MAKER FAIRE**  
 Recycling bins will be available  
 around the Event Center.

» **LOCATION**  
**San Mateo County Event  
 Center, 1346 Saratoga Dr.,  
 San Mateo, CA 94403**

**Discounted tickets** are  
 available through May 31 at  
 many Bay Area locations  
 (65 RadioShack stores,  
 Whole Foods San Mateo,  
 select Copperfield's Books  
 stores, the Exploratorium, and  
 Cartoon Art Museum) — see  
[makerfaire.com](http://makerfaire.com) for details.

**Pets are not allowed.**  
 for their safety.  
**Strollers and backpacks**  
 are allowed at Maker Faire.

» **GETTING TO MAKER  
 FAIRE BY TRAIN, BUS, BIKE**  
 It's easy to come to Maker Faire  
 by Caltrain, BART, bus, and bike.  
 There's a free shuttle (ADA acces-  
 sible) from the Caltrain Hayward  
 Park station, valet parking for  
 2,000 bikes, even a \$10 ticket  
 discount for bike riders! Learn how  
 to beat traffic and take alternative  
 transportation at: [makerfaire.  
 com/bayarea/2009/alternative](http://makerfaire.com/bayarea/2009/alternative)

**CALTRAIN**  
 Take Caltrain to Hillsdale station  
 for a short walk to Maker Faire. Or  
 take it to Hayward Park station for  
 a free shuttle. [www.caltrain.com](http://www.caltrain.com)

**BART**  
 Take BART to Millbrae station.  
 At Millbrae station transfer to  
 Caltrain and take Caltrain to the  
 Hillsdale station. [www.bart.gov](http://www.bart.gov)

**BIKE VALET & TICKET DISCOUNT**  
 Ride your bike and buy your adult  
 Maker Faire ticket for just \$15 (a  
 \$10 discount) at bike valet — cash  
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 and Caltrain. Directions, group  
 rides, and more at: [makerfaire.  
 com/bayarea/2009/alternative](http://makerfaire.com/bayarea/2009/alternative)

FREE, secure bike valet service  
 is located next to the Employee  
 Parking lot on Delaware Street  
 (north of the West Gate near 25th  
 Ave.). Bicycle locks encouraged.  
 Valet service provided by the  
 Silicon Valley Bicycle Coalition.  
**Bike Valet Hours:**  
**Saturday, 9am – 6:30pm**  
**Sunday, 9am – 6:30pm**

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## Big Business

**▶▶ PREVIEW** Here's a page right out of any rabid metalhead's book of wildest, mind-blowingest dreams: What if the Norse gods Thor, Odin, and Tyr descended from the stormy heavens and formed a power trio? What would it sound like? What earthly buildings would crumble to the ground? What souls would be raised from their shadowy graves? What chaos would ensue?

To answer that first question: what if? What's more metal than thunder, lightning, magic, and Valhalla? Those dudes invented it. They started their band approximately 1,300 years ago, before you or guitars existed. Second, they would sound like Los Angeles bone-crushers Big Business, whose giant leaden riffs, primordial Cro-Magnon rhythms, and thunderous hollow vocals pretty much sound like a band Thor might have dreamt up after an all-nighter spent smiting Viking tribes with lightning bolts and joyriding in his goat-drawn chariot with a ravishing blonde goddess.

The guys in Big Business, cut from the same pitch-black cloth as any fear-some Nordic god, are fast approaching their own place in the pantheon of mortal metal royalty. Their sludgy, doom-soaked sound is forged by ex-Murder City Devils drummer Coady Willis and bassist Jared Warren, formerly of Karp. And if their musical resumes weren't already steeped in metal street cred, Willis and Warren joined the Melvins to record *(A) Senile Animal* (Ipecac, 2006) and *Nude with Boots* (Ipecac, 2008). The Biz added guitarist Toshi Kasai to its lineup in 2007, just after its sophomore album *Here Come the Waterworks* (Hydra Head) won it a hailstorm of critical success and a spot touring with Tool.

Now Big Business's third album has arrived. While retaining the group's visceral low-end attack, *Mind the Drift* (Hydra Head) adds more of Kasai's quick-fire guitar work to the murk — it gives the album an atmospheric discord that swings like a wrecking ball. The Biz gets almost prog-metal when it adds vocal harmonies (wait, now they sing, too?!) and an organ solo to the dirge of "Ayes Have It." Bottom of the Hill, look out. Will King Buzzo join them on stage? Whatever happens, Big Business won't be taking prisoners. **(L.C. Mason)**

**BIG BUSINESS** With Tweak Bird. Wed/27, 10 p.m., \$12.

Bottom of the Hill, 1233 17th St, SF (415) 621-4455

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 27

### ROCK/BLUES/HIP-HOP

**Adrian West Group** Grant and Green. 9pm, free.  
**ArnoCorps, Thor, Freddie Flex and the Heavy Eric Sci-Fi Show** Slim's. 8pm, \$15.  
**▶▶ Big Business, Tweak Bird** Bottom of the Hill. 10pm, \$12.  
**Kid Mud, Curious Mystery, Chris Stroffolino** Hemlock Tavern. 9pm, \$6.  
**Ozric Tentacles** Independent. 8pm, \$20.  
**Pepper, Pennywise, Authority Zero, Tomorrow's Bad Seeds** Warfield. 7:30pm, \$27.  
**Pullout, Gutwrench** Knockout. 9:30pm, \$5.  
**RISE** Boom Boom Room. 9pm, \$5.  
**Paul Roberts, James Caran** Café du Nord. 8pm, \$15.  
**St. Vincent, Pattern is Movement** Bimbo's 365 Club. 8pm, \$16.  
**Tebo** Biscuits and Blues. 8pm, \$15.  
**Butch Walker, Shovels and Rope, Ponderosa** Great American Music Hall. 8pm, \$16.  
**Windy and Carl, Jonas Reinhardt, Nudge** Rickshaw Stop. 8pm, \$10.

### JAZZ/NEW MUSIC

**Mads Tolling Trio** Shanghai 1930. 7pm, free.  
**Ben Marcato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.  
**Tin Cup** Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

### FOLK/WORLD/COUNTRY

**Robyn Harris** Plough and Stars. 9pm, free.  
**Sonya Hunter with Erik Pearson, Emily Bezar** Climate Theater, 285 Ninth St, SF; [www.climate-theater.com](http://www.climate-theater.com). 8pm, \$7-15.  
**Gypsy Jazz** Amnesia. 8pm, free. Featuring Gaucho.  
**Orquesta Borinquen** Yoshi's San Francisco. 8 and 10pm, \$15.

### DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; [www.bootycal.com](http://www.bootycal.com)



Energy 92.7 and AT&T need your help to honor Community Heroes.

Every week AT&T gives back \$500 to the community via the AT&T Community Spotlight program on Energy 92.7. Head to [www.energy927fm.com](http://www.energy927fm.com) to learn more about the program and to nominate a hero in your community. They could be featured on-air at Energy 92.7 and receive \$500 for their organization.



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# CIRQUE X

ST. JAMES INFIRMARY  
10 YEAR  
ANNIVERSARY  
BENEFIT

Friday, June 5th 2009

9 pm to 3 am

Paradise Lounge,  
1501 Folsom Street San Francisco

**MC's:** Lorelei Lee ([www.myspace.com/lick\\_lorelei](http://www.myspace.com/lick_lorelei)) Tober Brandt, Sister Roma ([www.myspace.com/sisterroma](http://www.myspace.com/sisterroma))

**DJs:** M3 ([www.greengorillalounge.com/tweekin.com](http://www.greengorillalounge.com/tweekin.com)), Honey Sound System ([www.honeysoundsystem.com](http://www.honeysoundsystem.com)), Dakini (Flux Gusto)  
**Aerial:** Ariyana La Fey ([www.masquerade.net/lafey](http://www.masquerade.net/lafey)), Hannah Griffith ([www.hannahgriffith.com](http://www.hannahgriffith.com)), Oliver K. Pavick & Sasha Harrington

**BDSM:** Selina Raven & Family ([www.selinaraven.com](http://www.selinaraven.com))

**Belly Dance:** Tansy

**Burlesque:** Ariyana La Fey ([www.masquerade.net/lafey](http://www.masquerade.net/lafey)), Dottie Lux ([www.redhotsburlesque.com](http://www.redhotsburlesque.com)),

Ginger Virago ([www.myspace.com/gingervirago](http://www.myspace.com/gingervirago))

**Drag:** Be Be Sweetbriar ([www.myspace.com/bebesweetbriar](http://www.myspace.com/bebesweetbriar)), Snatch, Suppositori Spelling ([www.myspace.com/jarradthespaz](http://www.myspace.com/jarradthespaz))

**Fire Performances:** Copper Lantern Fire Theatre (<http://copperlantern.org>), Meco, Ruby Sparks

**Performance Art:** Kirk Read & Sadie Lune

**Vocals:** Jennifer Bryce ([www.jenniferbryce.com](http://www.jenniferbryce.com)) with drummer Barbara Borden

**Pole Dance:** Catherine Rose ([www.SlinkyProductions.com](http://www.SlinkyProductions.com))

**Special Guests:** Eve Minax ([www.mistressminax.com](http://www.mistressminax.com))

Sugar Plum Elves ([www.myspace.com/sugarplumelves](http://www.myspace.com/sugarplumelves))

Porn Clown Posse ([www.pornclownposse.com](http://www.pornclownposse.com))

**VIP Room:** Lusty Lady dancers ([www.lustyladysf.com](http://www.lustyladysf.com))

XXX SF Male porn stars and dancers

Spankings by Kitty Stryker

**Advance Tix:** \$15 General Admission; \$35 VIP

Available at: [www.stjamesinfirmary.org](http://www.stjamesinfirmary.org)

**Door:** \$20 General Admission; \$40 VIP

21 and over; No cameras please!



design by erin crawford

**lwednesdays.com.** 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.  
**Club Shutter** Elbo Room. 10pm, \$5. Goth with DJs Omar, Nako, and Justin.  
**Fame Bar** on Church. 9pm. With rotating DJs.  
**Jam Wednesdays** Infusion Lounge. 10pm, free.  
**DJs E Rock and Slick Dee** featuring Paradiso Girls.  
**M83, James Yuill, DJ Aaron Axelson** Mezzanine. 9pm, \$22.50.  
**Qool** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
**RedWine Social** Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.  
**Shrine's Night** Amnesia. 10pm, \$15. King Khan and the Shrines spinning soul, doo-wop and rock and roll while members from Shannon and the Clams, Thee Oh Sees, Ty Segall, and more bring you a revue backed by the Gold Star Band.  
**Synchronize** Il Pirata. 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

## THURSDAY 28

### ROCK/BLUES/HIP-HOP

**Stu Allen and Friends** Boom Boom Room. 9:30pm, \$12.  
**Black Moth Super Rainbow, School of Seven Bells** Bottom of the Hill. 10pm, \$14.  
**Culture Kids** Knockout. 10pm, \$5.  
**Shane Dwight** Biscuits and Blues. 8pm, \$15.  
**Greening, Meritory** Grant and Green. 9:30pm, free.  
**▶▶ Ill Repute, Midnight Bombers, Rockfight** Three Parkside. 9pm, \$10.  
**▶▶ King Khan and the Shrines, Mark Sultan, Apache** Great American Music Hall. 9pm, \$15.  
**Jenny Lewis, Sadies** Fillmore. 8pm, \$25.  
**Loquat, Malbec, Foxtail Somersault** Café du Nord. 9pm, \$10.  
**Man's Red Fire, Hot Fogg, Cobretti** Annie's Social Club. 8pm, \$7.  
**No One and the Nobodies, Happy Hollows, Beehive Spirit** Hemlock Tavern. 9pm, \$7.  
**Prodigy** Warfield. 9pm, \$42.  
**Propagandhi, Bridge and Tunnel** Slim's. 8pm, \$18.  
**Reckless in Vegas, Knight Drive, Kajillion, From Ashes to Eternity, Eye Corner** Rock-It Room. 8pm.  
 CONTINUES ON PAGE 30 >>



## THURS/28 ROCK/BLUES/HIP-HOP

CONT&gt;&gt;

**Brittany Shane** Hotel Utah. 8:30pm.  
**Ty Segall, Rantouls, Snake Flower 2, Sarees** Amnesia. 9pm, \$6.  
**Tiga, Jaimie Fantastic** Independent. 9pm, \$18.  
**Vast** Red Devil Lounge. 8pm, \$20.

## JAZZ/NEW MUSIC

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.  
**Kelly Park Trio** Shanghai 1930. 7pm, free.  
**Amel Larrieux** Yoshi's San Francisco. 8 and 10pm, \$28.  
**Marlina Teich Duo** Brickhouse, 426 Brannan, SF; (415) 820-1595. 6pm, free.  
**Stompy Jones** Top of the Mark. 7:30pm, \$10.

## FOLK/WORLD/COUNTRY

**Tipsy House** Plough and Stars. 9pm, free.

## DANCE CLUBS

**Afrolicious** Elbo Room. 9pm, \$6. DJs Pleasuremaker and Señor Oz and guests J Elrod and B Lee spin Afrobeat, Tropicália, electro, samba, and funk.  
**AV Xplo** 111 Minna. 5:30pm, \$10. Seven bands, 50 visual artists, and DJs create wall to wall sound and vision.  
**Bingotopia** Knockout. 8-10pm, free. Play for drinks, dignity, and dorky prizes with host Lady Miss Molly.  
**Caribbean Connection** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.  
**DJ Romeo** Infusion Lounge. 9pm, free.  
**Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

**Funky Rewind** Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.  
**Heat** Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.  
**Kick It** Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.  
**Koko Puffs** Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.  
**Mercury Soul** Mezzanine. 9pm, \$20. DJ Masonic, Maestro Benjamin Shwartz conducting orchestral performances, and Anna Patterson coordinating installations.  
**Popscene** 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.  
**Toppa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.  
**Yale Sale** 111 Minna. 6pm, free. Art work by Clynton Lowry, Live music with Jack Saints and Sword and Sandals, and punk rock and Italian

disco DJs Heiko, Chris Lux, and Robbie Simon.

## FRIDAY 29

## ROCK/BLUES/HIP-HOP

**Amanda's X, Small Change Romeos, Westerville** Rickshaw Stop. 5pm, free.  
**Crimson Ghosts, Undertaker and His Pals** Annie's Social Club. 9pm, \$8.  
**"Electric Powow 2009"** Friendship House Great Hall, 56 Julian, SF; www.nativehealth.org, www.friendshiphousesf.org. 7pm, \$10-25. With Phoenix, Complicated Ones, Red Bird Giving, and other performers; proceeds benefit the Native American Health Center Scholarship Fund and the Friendship House Client Fund.  
**Garaj Mahal, Alex Machacek Trio, Heavy Rubber** Café du Nord. 9:30pm, \$20.  
**Hypnotic Vibrations** Club Six. 9pm, \$10.  
**Langhorne Slim, Samantha Crain and the Midnight Shivers, Guns for San Sebastian, Sam**

**Lowry** Independent. 8pm, \$15.  
**Jenny Lewis, Sadies** Fillmore. 9pm, \$25.  
**Lydia, PlayRadioPlay!, Eye Alaska, Brave Citizens** Bottom of the Hill. 8pm, \$10.  
**Eric McFadden and the Faraway Brothers** Boom Boom Room. 10pm, \$12.  
**Meiko, Buddy** Hotel Utah. 8pm, \$15.  
**Pack A.D., Juanita and the Rabbit** Thee Parkside. 9pm, \$8.  
**Rod Piazza and the Mighty Flyers** Biscuits and Blues. 8 and 10pm, \$22.  
**Pine and Battery, Sarah Jane Band** Grant and Green. 9:30pm, free.  
**Pontiak, Young Widows, Da Bears** Hemlock Tavern. 9pm, \$7.  
**Pop Rocks** Red Devil Lounge. 9pm, \$10.  
**Sun Kil Moon, Mia Doi Todd** Great American Music Hall. 9pm, \$30.  
**This Runs on Blood, Cutthroats 9** Bender's, 800 S. Van Ness, SF; www.bendersbar.com. 10pm, \$7.  
**Walken, Kowloon Walled City, Git Some, Asada Messiah** Elbo Room. 9pm, \$7.  
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**THURSDAY, MAY 28**  
**FRIDAY, MAY 29**  
 THU DOORS 7/ SHOW 8 • \$25.00  
 FRI DOORS 8/ SHOW 9 • \$25.00

**JENNY LEWIS**  
THE SADIES

**THIS WEEKEND!**  
**SATURDAY, MAY 30**  
**SUNDAY, MAY 31**  
 DOORS 8PM/ SHOW 9PM • \$27.50

**MOE.**

**NEXT WEEK!**  
**TUESDAY, JUNE 2**  
 DOORS 8PM/ SHOW 9PM • \$32.50

**GAVIN ROSSDALE**  
NICO VEGA

**NEXT WEEK!**  
**THURSDAY, JUNE 4**  
 DOORS 8PM/ SHOW 9PM • \$40.00

**QUEENSRYCHE**

**NEXT WEEKEND!**  
**FRIDAY, JUNE 5**  
 DOORS 8PM/ SHOW 9PM • \$25.00

**DEL THA FUNKY HOMOSAPIEN**  
MIKE RELM

**MONDAY, JUNE 8**  
DOORS 8/ SHOW 9 • \$21.50

**CAMERA OBSCURA**  
AGENT RIBBONS

**FRIDAY, JUNE 12**  
DOORS 7/ SHOW 8 • \$29.50

**TESTAMENT**  
UNEARTH • LAZARUS A.D.

**SUNDAY, JUNE 14**  
DOORS 8PM/ SHOW 9PM • \$26.50

**THE TRAGICALLY HIP**

**SATURDAY, JUNE 20**  
DOORS 8PM/ SHOW 9PM • \$35.00

**FEMI KUTI**

**SUNDAY, JUNE 21**  
DOORS 8PM/ SHOW 9PM • \$22.50

**GRIZZLY BEAR**  
HERE WE GO MAGIC

**SATURDAY, JUNE 27**  
DOORS 8/ SHOW 9 • \$25.00

**XAVIER RUDD**  
JEREMY FISHER

**WEDNESDAY, JULY 8**  
DOORS 7PM/ SHOW 8PM • \$36.50

**ROBIN TROWER**

**THURSDAY, JULY 9**  
DOORS 8/ SHOW 9 • \$25.00

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**Elbo Room**

**WED 5/27 10PM \$5**  
ELBO ROOM PRESENTS  
**CLUB SHUTTER**  
WITH DJs  
**OMAR, NAKO, JUSTIN**

**THU 5/28 9PM \$6**  
ELECTRIC-SAMBA-FUNK  
**AFROLICIOUS**  
WITH DJs/HOSTS:  
**PLEASUREMAKER, SENOR OZ** WITH GUESTS  
**J ELROD & B LEE**

**FRI 5/29 9PM \$7**  
LUCIFER'S HAMMER PRESENTS  
**WALKEN KOWLOON WALLED CITY, GIT SOME** (DENVER),  
**ASADA MESSIAH** (MEMBERS OF TRAINWRECK RIDERS) (RECORD RELEASE)

**SAT 5/30 10PM \$5/\$10**  
ELBO ROOM PRESENTS  
**4ONEFUNKTION**  
FEAT. **F.A.M.E. (TEEKO, MAX KANE, COLIN ON THE KEYS, & MALAGUTI)**  
SPECIAL GUESTS  
**PICKSTER ONE**  
**ONE MAN JAZZ**  
HOSTED BY **A-RON**

**SUN 5/31 9PM \$6**  
**DUB MISSION: THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH DJ SEP**  
**MANEESH THE TWISTER** (SURYA DUB) AND GUEST  
**ROOMMATE** (OSC/ARGON HOLLOW POINT/ FULL MELT RECORDS)

**MON 6/1 9PM \$5**  
**\$2 DRINK SPECIALS**  
**BARDO** (L.A.),  
**SCRANTON** (CLOSING SET),  
**BOX SQUAD**

**TUE 6/2 9PM \$6**  
ELBO ROOM PRESENTS  
**C U NEXT WEEKEND**  
**ROCCHILDS, MOE GREEN**

**WED 6/3 9PM \$6**  
ELBO ROOM PRESENTS  
**BUTTERFLY BONES**

**UPCOMING**  
THU 6/4 **AFROLICIOUS: ORGONE**  
FRI 6/5 **KEELAY & ZAIRE**  
SAT 6/6 **SAT NITE SOUL PARTY**  
SUN 6/7 **DUB MISSION: PROCESS REBEL**  
MON 6/8 **LOW RED LAND/MR. GNOME**

**ADVANCE TICKETS**  
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**WEDNESDAY MAY 27 8PM \$15 (SONGWRITER)**  
**PAUL ROBERTS FROM THE STRANGLERS**  
**JAMES CARAN**

**THURSDAY MAY 28 9PM \$10 (INDIE)**  
THURSDAYS IN MAY WITH LOQUAT!  
**LOQUAT**  
**MALBEC • FOXTAIL SOMERSAULT**  
**DJ AMPLIVE (ZION-I)**

**FRIDAY MAY 29 8:30PM \$20 (JAM)**  
JAMWOW FESTIVAL PRESENTS  
**GARAJ MAHAL**  
**ALEX MACHACEK TRIO • HEAVY RUBBER**  
**SATURDAY MAY 30 8PM \$10-\$20 SLIDING SCALE (INDIE)**  
THE ANT SHOW PRESENTS:  
**HOT CHALLENGE**  
THE PAPERSONS • THE CATHOLIC COMB  
**SLEEP YOUR EXCELLENCE**

**SUNDAY MAY 31 8PM \$10 (ROCK)**  
**ONE BECOMES ONE HUNDRED**  
**BRIGHT BROWN • KIM GARRISON**  
**LINDASUSAN ULRICH**

**MONDAY JUNE 1 8PM \$12 (ROCK/POP) ALL AGES**  
**GRAHAM COLTON**  
**BRYAN GREENBERG**  
**CURTIS PEOPLES**

**TUESDAY JUNE 2 8PM \$10 (INDIE)**  
**COTTON JONES**  
**THE PARSON RED HEADS • QUIET LIFE**

**WEDNESDAY JUNE 3 9:30PM \$10 (INDIE)**  
**WEINLAND**  
**EMILY WELLS**

**THURSDAY JUNE 4 8PM \$10 (ROCK)**  
**GLENN LABS** (RECORD RELEASE!)  
**HIGHWAY ROBBERS • SWEET CRUDE BILL BRENT JORDAN**

**FRIDAY JUNE 5 10PM \$12 (HIP-HOP)**  
**FELONIOUS**  
**DJ SABBO (OF SOULICO) • ONE RING ZERO**

**SATURDAY JUNE 6 9:30PM \$10/\$12 (ROCK)**  
**TRIPLE COBRA**  
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**SUNDAY JUNE 7 3PM \$18 (\$60 FAMILY 4-PACK AVAIL ABLE) (CHILDREN'S MUSIC) ALL AGES**  
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**SUNDAY JUNE 7 8PM \$10/\$12 (ROCK) ALL AGES**  
**MIGGS**  
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**MONDAY JUNE 8 9:30PM \$16 (INDIE)**  
**JASON LYTLE** (OF GRANDDADDY)  
**RAMSHACKLE ROMEOs**

**TUESDAY JUNE 9 9:30PM \$10 (SONGWRITER/BLUES)**  
**NINA STOREY** (SOLO)  
**CHRIS AYER**

**WEDNESDAY JUNE 10 9:30PM \$10 (ROCK)**  
**EMILY & JOAN** (FORMERLY OF THE WHORESHOES)  
**BOB HARP** (RECORD RELEASE!)  
**THE PAT JORDAN BAND**

**THURSDAY JUNE 11 8PM \$12 (FOLK/ROCK)**  
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WED 5/27  
THE CURIOUS MYSTERY (SEATTLE)  
CHRIS STROFFOLINO

**NO ONE & THE NOBODIES** 9PM \$7  
THU 5/28  
HAPPY HOLLOWS  
BEEHIVE SPIRIT

**PONTIAK** 9PM \$6  
FRI 5/29  
DA BEARS

**CLOUD ARCHIVE** 9:30PM \$7  
SAT 5/30  
WOVEN  
STORMY STRONG

**JOEL MURACH & THE LOW ROLLERS** 9PM \$6  
SUN 5/31  
VAL ESWAY & EL MIRAGE  
SONJA VAN HAMEL (AMSTERDAM)

**EARLY - PERSONAL & THE PIZZAS** 6PM \$5  
MON 6/1  
THE POINTS

**LATER - PUNK ROCK SIDESHOW** 10PM FREE  
TUE 6/2  
THE BELIEVERS

**I SEE HAWKS IN LA** 9PM \$6  
WED 6/3  
THE BELIEVERS

**ROSEWOOD THIEVES** 9PM \$7  
THU 6/4  
MISSISSIPPI MAN  
LEMON SUN

**THRONES** 9PM \$10  
FRI 6/5  
COMMON EIDER KING EIDER  
PINS OF LIGHT

**MIST & MAST** 9:30PM \$7  
SAT 6/6  
HARBOURS  
WE IS SHORE DEDICATED

**GIRLS** 9:30PM \$8  
SUN 6/7  
SO COW (TIC TAC TOTALLY)  
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**\*Fri 5/29** **THE PACK A.D.**  
**JUANITA AND THE RABBIT**

**\*Sat 5/30** **HAPPY HOUR SHOW**  
**CHEETAHS ON THE MOON**  
**RAT-O-MATIC**  
**W.S.F.**

**9PM \$8** **KLAUS FLOURIDE'S**  
**60TH BIRTHDAY**  
**THE AQUAMEN**  
**THE GO-GOING-GONE GIRLS**  
**C'MON EVERYBODY**  
**PATAPHYSICS (AUSTIN)**

**\*Sun 5/31** **TWANG SUNDAY**  
**THE ROBBIE BARONS**  
**THE GOLD DIGGERS**

**UPCOMING SHOWS:**  
6/3 - **CRO-MAGS, OUTBREAK, CRUEL HAND, THE MONGOLOIDS**  
6/4 - **BATTALION OF SAINTS, THE UPRISING, WOLVES & THIEVES**  
6/5 - **THE BLACK CRABS, 1/4 MILE COMBO, TEXAS STEVE & THE GIT-BONE TRIO**  
6/7 - **NOISE ATTACK, CHON TRAVIS, FOR.THE.WIN.**  
6/8 - **ABSU, GLORIOR BELLI, RUMPELSTILTSKIN GRINDER, SOTHIS**  
5/9 - **BOY EATS DRUM MACHINE, BOY IN STATIC**  
6/10 - **STATIC RADIO, NO HARM DONE, JOKES FOR FEELINGS**  
7/17 - **SWINGIN' UTTERS, OFF WITH THEIR HEADS, DEAR LANDLORD**  
7/18 - **CHIXDIGGIT, KEPI GHOLIE, HEAD, THE PLEASURE KILLS**

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**Hormones, 85s** Slim's. 9pm, \$15.

## JAZZ/NEW MUSIC

**Audium 9** 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

**Roy Hargrove and James Carter** Grace Cathedral, 1100 California, SF; www.sfjazz.org. 9pm, \$30-50.

**Jeanette Harris Quartet** Shanghai 1930. 7:30pm, free.

**Amel Larrieux** Yoshi's San Francisco. 8 and 10pm, \$32.

**Lucid Lovers** Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6pm.

## FOLK/WORLD/COUNTRY

**Coyote Grace** Dolores Park Café, 501 Dolores, SF; www.doloresparkcafe.org. 7:30pm, free.

**Mars Arizona** Plough and Stars. 9pm, free.

**Rob Reich and Craig Ventresco** Amnesia. 7pm, free.

## DANCE CLUBS

**Activate!** Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.

**Bar on Church** 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.

**Blow Up** Rickshaw Stop. 10pm, \$10-15. With DJ Jefrodisiac and Ava Berlin.

**DJ Don't Stop** Amnesia. 9:30pm, \$5.

**Exhale, Fridays** Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

**Go Bang!** Deco SF, 510 Larkin, SF; (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.

**Hella Miles and Scene** Infusion Lounge. 9pm, \$20.

**Look Out Weekend** Vessel, 85 Campton, SF; (415) 433-8585. 4-9pm, free. Drink specials, food

menu and resident DJs White Girl Lust, Joe Bank\$, Swayzee, LL Cool DJ, and more.

**M4M Fridays** Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.

**Prom Night** Matador. 9pm, \$5. DJs Toph One, Dave Paul, and Jeff Harris spinning hip hop, new wave, hair metal, electro, and pop.

**Pulse benefit for NextAid** Paradise Lounge.

9:30pm, \$15. DJs Dirtyhertz, Syd Gris, Mozaic, Bogl, and more spinning electro house, techno, dubstep, and glitch.

**Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

**Stiletto: Trailer Trash Party** Asia SF. 10pm, \$10. DJs Primo, Shane King, and Pony P.

**Suite Jesus** 111 Minna. 9pm, \$20. Beats, dance-hall, reggae and local art.

**Teenage Dance Craze Party** Knockout. 10pm, \$3. DJs Sergio Iglesias, Russel Quann, and dX the Funky Granpaw spin 60s teen beat, twisters, and surf rock.

## SATURDAY 30

### ROCK/BLUES/HIP-HOP

**Aquamen, Go-Going-Gone Girls, C'Mon Everybody, Pataphysics** Thee Parkside. 9pm, \$8.

**"Asian Rock Fest 2009"** Slim's. 8pm, \$15. With Burning Tree Project, Johnny Hi-Fi, Festizio, and United High. 8pm, \$15.

**Barbary Coasters, Devo-Lutionaries, A-Go-Go Karts** Knockout. 9pm, \$6.

**Black Square, Whiskey Avengers** Grant and Green. 9:30pm, free.

**Cheetahs on the Moon, Rat-O-Matic, WSF** Thee Parkside. 5pm, free.

**Cloud Archive, Woven, Stormy Strong** Hemlock Tavern. 9:30pm, \$7.

**Essence** Make-Out Room. 7:30pm, \$7.

**4Onfunktion** Elbo Room. 10pm, \$5-10.

**Grayceon, Black Ice, Alaric** El Rio. 10pm, \$8.

**Hail Satan, Scarecrow, Oreo** Annie's Social Club. 9pm., \$10.

**Hot Challenge, Papersons, Catholic Comb, Sleep Your Excellence** Café du Nord. 8pm, \$10-20.

**Jerry Joseph and the Jackmormons** Hotel Utah. 9pm, \$10.

**Moe.** Fillmore. 9pm, \$27.50.

**A Nuclear Tuesday, DJ Styles** Rickshaw Stop. 9pm, free.

**Pretty Lights, Kap10 Harris, Dirty Rotten** Independent. 9pm, \$17.

**Psychostick** Retox Lounge. 7pm, \$10.

**Roots** Davies Symphony Hall, 201 Van Ness; www.sfjazz.org. 8pm, \$25-60.

**Surya Dub Club** Six. 9pm, \$18. Ambassadors of Dread Bass featuring Mala, Eprom, SD Crew, and more.

**Thermals, Shaky Hands, Bachelorette, DJ Bagel** Bottom of the Hill. 10pm, \$15.

**Earl Thomas Biscuits and Blues.** 8 and 10pm, \$22.

**Touch Committee, Sterling Says, Finest Dearest,**

**Excited States** Red Devil Lounge. 9pm, \$8.

CONTINUES ON PAGE 32 >>

**FREE POOL EVERY SUNDAY**

# ARGUS LOUNGE

A NEIGHBORHOOD HAVEN AT THE FOOT OF BERNAL HILL

WED 5/27 **DJ SOMEBODY SOMEDAY** 10PM

THU 5/28 **DJ MISS CHERRY T.** 10PM

FRI 5/29 **KNIGHTS OF THE ROUND TABLES** 10PM

SAT 5/30 **MOONSTOMPER REGGAE W/ DJ CHAOS AND TOZZ GRAVE** 10PM

SUN 5/31 **DJ CIRCLEJERKAPHOBIA 7PM & KARAOKE W/ PAUL** 10PM

MON 6/1 **JOE LEWIS AND FRIENDS** 10PM

TUES 6/2 **ALCOHOLOCUAST W/ WHATSHISFUCK, MACKIVELI AND TAYPOLEON** 9PM

WED 6/3 **DJS MOSES & WILL** 10PM

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<b>THU</b> MAY 28 OPEN 1PM	<b>DAK'S OPEN MIC</b> "The friendliest open mic in town" 8pm
<b>FRI</b> MAY 29 OPEN 1PM	<b>MIKE SHAPIRO &amp; OUTFRONT</b> Rocking the Blues
<b>SAT</b> MAY 30 OPEN 12PM	<b>HEY, HEY MAMA</b> Led Zep Tribute
<b>SUN</b> MAY 31 OPEN 1PM	<b>COME WITH US TO SANTA CLARA! USA VS. IRELAND RUGBY</b> Contact Irelands32@Yahoo.com
<b>TUE</b> MAY 25 OPEN 2PM	<b>RON THOMPSON</b> Bluesman Renowned 9pm

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**SILA AND THE AFROFUNK EXPERIENCE**  
**Black President**

**CD Release Party Saturday, May 30 at Mezzanine!**



www.afrofunk.net

Led by Kenyan native Victor Sila, a frontman who has been called a "Kenyan funk master," Sila & the Afrofunk Experience draw inspiration from Nigerian Afrobeat pioneer Fela Kuti, while incorporating African genres such as zouk and soukous, as well as the music of Western artists including Sly Stone and Funkadelic. With one of the most phenomenal horn sections around!

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# AMNESIA

<b>WED</b> 5/27	<b>KING KHAN and THE SHRINES Live Review</b> Live Gypsy Jazz w/ Gaucho	8pm FREE
<b>THU</b> 5/28	<b>Ty Segall (record release party)</b> <b>The Rantouls</b> <b>Snake Flower 2</b> <b>The Sarees</b>	9pm \$6
<b>FRI</b> 5/29	<b>Early Friday</b> <b>Rob Reich (piano)</b> <b>&amp; Craig Ventresco (guitar)</b> <b>DJ Don't Stop</b>	7-9 pm FREE 9:30pm \$5
<b>SAT</b> 5/30	<b>The Mantels (record release party)</b> <b>Brilliant Colors</b> <b>The Aerosols</b>	9pm \$7
<b>MON</b> 6/1	<b>Free Bluegrass Mondays w/ Belle Monroe and Her Brew</b> <b>Glass Boys</b>	8:30pm. FREE
<b>TUE</b> 6/2	<b>Joe Lewis Birthday Bash</b> <b>Joe Lewis' Makeshift Ensemble</b> <b>Campo Bravo</b> <b>Agents Del Futuro</b> <b>Potholder and the Lid</b> <b>Meredith Axelrod Trio</b> <b>Jazz Session</b>	9pm \$6

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MUSIC



## Sila and the Afrofunk Experience

**PREVIEW** First come the horns, then the bass, an emphatic high hat and a sparkle of percussion, a trill of electric guitar, more brass, and it's on. Thanks to "Shelter," Sila and the Afrofunk Experience's second album *Black President* (Visila Records, 2009) has a funky kickoff. With inspired grooves that recall the jazzy Afrobeat of standard-bearers both old (Fela Kuti) and new (Lagbaja) and layered with a tireless P-funk aesthetic, the group goes on to represent the best of all possible worlds in World Music terms: uptempo, polyrhythmic, socially conscious (but not pedantic), strikingly melodic, and eminently danceable.

While Sila and the Afrofunk Experience's first album *The Funkiest Man in Africa* (Visila Records, 2006) explored the musical and social legacies of Fela Kuti, *Black President* brings it all back home — literally to our door step (or our turntable) — with a track cautiously celebrating the election of America's first black president ("Mr. President ... the people are hungry for change"). Africa never strays far from the rotation, though. "Shelter" is an examination of the ongoing AIDS epidemic, "I'm So Tired" speaks to the diaspora experience, and "Africa" is sheer Afrobeat magic. The official release party for *Black President* — which is already available online — kicks off a busy summer of touring for SF's favorite adopted son Victor Sila and his tightly-knit ensemble. It'll be a challenge to get enough of a Sila fix in a single night to last until the group returns from its travels, but I'm game to try. (Nicole Gluckstern)

### SILA AND THE AFROFUNK EXPERIENCE

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Sat/30, 9 p.m., \$15. Mezzanine,  
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**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.  
**Amel Larrieux** Yoshi's San Francisco. 8 and 10pm, \$32.  
**"Open Jazz Jam Session"** Mocha 101 Café, 1722 Taraval, SF; (415) 702-9869. 3:30pm, free.  
**Ricardo Scales** Top of the Mark. 9pm, \$10.

#### FOLK/WORLD/COUNTRY

**Benyaro Plough and Stars**. 9pm, free.  
**Blah Blah Woof Woof** Mobu Dance Studio, 1605 Church, SF; (650) 355-5664. 7:30pm, \$8-15.  
 Featuring DonnaLynn, Amy Meyers, Esther Golton, Alex Walsh, and Jay Howlett.  
**Mantels, Brilliant Colors, Aerosols** Amnesia. 9pm, \$7.  
**Sila and the Afrofunk Experience** Mezzanine. 9pm, \$15.

#### DANCE CLUBS

**Bar on Church** 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.

**Destiny Lounge** Temple. 10pm, free guestlist before midnight: info@santranceisco.com. DJs Mystik, Scottino, Jason Knight, Helios Chillax'n, and Random spinning electro, progressive house, psytrance, and more.  
**HYP Eight**. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.  
**Knock 'Em Out the Box** In the Dark Room, Club Six. 9pm, \$10. Karli\$\$ian, Narval Team Up, and DJ Whooligan spinning hip hop.

### SUNDAY 31

#### ROCK/BLUES/HIP-HOP

**Eyewitness Blues Band** Grant and Green. 7:30pm, free.  
**Jerry Joseph and the Jackmormons** Hotel Utah. 8pm, \$10.  
**Moe**. Fillmore. 9pm, \$27.50.

**Joel Murach and the Low Roller, Val Esway and El Mirage, Sonja van Hamel** Hemlock Tavern. 9pm, \$6.  
**One Becomes One Hundred, Bright Brown, Kim Garrison, Lindasusan** Ulrich Café du Nord. 8pm, \$10.  
**Riverboat Gamblers** Independent. 8pm, \$12.  
**Thermals, Shaky Hands, Point Juncture, WA** Bottom of the Hill. 9pm, \$15.  
**Wooden Birds** Rickshaw Stop. 8pm, \$12.

#### JAZZ/NEW MUSIC

**Amel Larrieux** Yoshi's San Francisco. 2 and 7pm, \$5-32.  
**Lucid Lovers** Harris' Restaurant, 2100 Van Ness, SF; (415) 673-1888. 6:30pm.  
**Maria Volonté Tango Jazz Ensemble** Florence Gould Theater, Legion of Honor, 34th Ave at Clement, SF; www.sfjazz.org. 2pm, \$25.  
**Joe Massey, Buca Necak, and Larry Vuckovich** Bliss Bar, 4026 24th St, SF; (415) 826-6200. 4:30pm, \$10.  
 CONTINUES ON PAGE 34 >>

**BOTTOM OF THE HILL**  
 info line: (415) 621-4455

**BIG BUSINESS TWEAK BIRD** WED MAY 27 DOOR 9PM \$12 age: 21+

**THU MAY 28 DOOR 9PM \$12/\$14 age: ALL** **BLACK MOTH SUPER RAINBOW** co-headlining **SCHOOL OF SEVEN BELLS** co-headlining **DJ ODD NOSDAM** **SOLD OUT**

**LYDIA** FRI MAY 29 DOOR 7:30 \$10 age: ALL **PLAYRADIOPLAY! EYE ALASKA BRAVE CITIZENS**

**SAT MAY 30 DOOR 8:30 \$15 age: 21+** **THE THERMALS** **THE SHAKY HANDS** **BACHELORETTE** **DJ BAGEL RADIO** **SOLD OUT**

**SUN MAY 31 DOOR 8:30 \$15 age: ALL** **THE THERMALS** **THE SHAKY HANDS** **POINT JUNCTURE, WA**

**MON JUN 1 DOOR 8:30 \$15 age: ALL** **JENS LEKMAN** comedian **TIG NOTARO** **SOLD OUT**

**TUE JUN 2 DOOR 8:30 \$15 age: ALL** **JENS LEKMAN** comedian **TIG NOTARO**

**WED 6/3** **DISASTROID** Big Blue Whale • TBA

**THU 6/4** **SCOTT H. BIRAM** FlexXBrnco • The Devil's Own

**FRI 6/5** **HOLY FUCK** Crocodiles • Leather Feather • DJ Catsby

**SAT 6/6** **AIR SHOW DISASTER** This Is War • The Fierce Urgency Of Now

**SUN 6/7** **FUZZTONES** Stigma 13 • As A People

**TUE 6/9** **KEVIN SECONDS** Feels Like Fire • Tater Famine • Pearl Starbird

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 WED MAY 27th **doors 7:30** \$18 ADV \$20 DOOR

**TIGA** JAIMIE FANATIC DJ OMAR  
 THU MAY 28th **doors 8:30** \$18

**LANGHORNE SLIM** Samantha Crain The Midnight Shivers Guns for San Sebastian Sam Lowry  
 FRI MAY 29th **doors 7:30** \$15

**prottwlights** KAP10 HARRIS DIRTY ROTTEN  
 SAT MAY 30th **doors 8:30** \$15 ADV \$17 DOOR

**RIVERBOAT GAMBLERS**  
 SUN MAY 31st **doors 7:30** \$12

**D tour** 8 ROCK 'N' ROLL FILM ABOUT LIFE, DEATH, AND BODY FUNCTIONS  
 FEAT. PERFORMANCES BY: ROGUE WAVE, JOHN VANDERSLICE, MADA SUFF & BEN GIBBARD  
 MON JUN 1st **doors 7:30** FREE-2 DRINK MIN

**WED 6.3/ DOORS 7:30/ \$15** **LITTLE JOY**

**THU 6.4/ DOORS 7:30/ \$15** **THE AGGROLITES**  
**THE IMPALERS • MR. RYHA**  
 FRI 6.5/ DOORS 8:30/ \$13 ADV • \$15 DOOR  
 MR. ROBOTO PRESENTS  
**THE SUBMARINES**  
**BODIES OF WATER • A B & THE SEA**  
 SAT 6.6/ DOORS 8:30/ \$12  
 THE BAY BRIDGED PRESENTS  
**OR, THE WHALE**  
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 SUN 6.7/ DOORS 8:30/ \$18 ADV • \$20 DOOR • \$35 VIP  
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**ADAM STEPHENS & THE FINITE PLAIN**  
 TURF YARD  
 TUE 6.9 & WED 6.10/ DOORS 7:30/ \$16  
 KPIG PRESENTS  
**THE FELICE BROTHERS**  
**WILLY MASON**  
 THU 6.11/ DOORS 7:30/ \$20  
**NIKKA COSTA**  
 JD WEBB

**FRI 6.12/ DOORS 8:30/ \$15** **DATAROCK**  
**WOODHANDS • CASKIO**  
 SAT 6.13/ DOORS 8:30/ \$15  
**JAY REATARD**  
**THEE OH SEES • EARTHMEN & STRANGERS**  
 SUN 6.14/ DOORS 7:30/ \$17  
**A CAMP**  
 FEAT. NINA PERSSON (THE CARDIGANS),  
 NATHAN LARSON (SHUDDER TO THINK)  
 & NICLAS FRISK (ATOMIC SWING)  
**GENTLEMAN REG • RUBIES**  
 MON 6.15/ DOORS 7:30/ \$15  
**ART BRUT**  
 TUE 6.16/ DOORS 8:30/ \$20  
**GENE WEEN (SOLO)**  
**CLAUDE COLEMAN, JR.**  
 THU 6.18/ DOORS 8:30/ \$25  
**SLY & ROBBIE**  
**HEAVYWEIGHT DUB CHAMPION**  
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**COORS LIGHT**



## SUN/31

CONT&gt;&gt;

## FOLK/WORLD/COUNTRY

**Maria Fibish, Erin Shrader, Richard Mandel, and friends** Plough and Stars. 9pm, free.  
**Musae Women's Ensemble** St. Luke's Episcopal Church, 1755 Clay, SF; www.musechoir.org. 4pm, \$10-25.

**Robber Barons, Golddiggers** Thee Parkside. 4pm, free.

## DANCE CLUBS

**Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJs Sep, Maneesh the Twister, and guests Roy Two Thousand and DJ Quest.  
**45 Club** Knockout. 9pm, \$2. Funky soul with dX the Funky Granpaw, Dirty Dishes, and English Steve.

**Honey Soundsystem** Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

**Jock!** Lookout, 3600 16th; 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.

**Kick It** Bar on Church. 9pm. Hip-hop with DJ Zax.

**Religion** Bar on Church. 3pm. With DJ Nikita.

**Stag Asia** SF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

## MONDAY 1

## ROCK/BLUES/HIP-HOP

**Bardo, Scranton** Elbo Room. 9pm, \$5.

**Graham Colton, Bryan Greenberg, Curtis Peoples** Café du Nord. 8pm, \$12.

**Jens Lekman, Tig Nortaro** Bottom of the Hill. 9pm, \$15.

**Points** Hemlock Tavern. 6pm, \$5.

## JAZZ/NEW MUSIC

**"Jaz Sawyer Presents Bay Area Youth All-Stars"**

Yoshi's San Francisco. 8pm, \$10.

**Lavay Smith Trio** Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.

**Rubber City** Make-Out Room. 8pm, free.

## FOLK/WORLD/COUNTRY

**Free Bluegrass Monday** Amnesia. 8:30pm, free. Featuring Belle Monroe and Her Brew Glass Boys, Gayle Lynn and the Hired Hands.

## DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary, SF; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

**King of Beats** Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.

**Mainroom Mondays** Annie's Social Club. 9pm,

free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

**Manic Mondays** Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.

**Monster Show** Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

**Network Mondays** Azul Lounge, One Tillman Pl, SF; www.inhouselatent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

**Spiff Sessions** Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl

## TUESDAY 2

## ROCK/BLUES/HIP-HOP

**Cotton Jones, Parson Red Heads, Quiet Life** Café du Nord. 8pm, \$10.

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Top 100 Bay Area Restaurants 2009 and Top 10 New Restaurants of 2008  
 —San Francisco Chronicle

<p><b>tonight!</b> Wed, May 27  <b>ORQUESTA BORINQUEN</b></p> <p><b>this weekend!</b> Thurs, Fri, Sat, Sun        May 28, 29, 30, 31  <b>AMEL LARRIEUX</b></p> <p><b>next week!</b> Mon, June 1  <b>JAZ SAWYER PRESENTS        BAY AREA YOUTH ALL-STARS</b></p> <p><b>next week!</b> Tues, Wed, Thurs, June 2, 3, 4  <b>HERB ALPERT &amp; LANI HALL</b></p> <p>Fri, Sat, Sun, June 5, 6, 7  <b>Rare Bay Area Appearance        ABDULLAH IBRAHIM        (Solo Piano)</b></p> <p>Mon, Tues, Wed, June 8, 9, 10  <b>CHARLIE HADEN        BOBBY HUTCHERSON        &amp; GEORGE CABLES</b>  <i>Yoshi's Exclusive!</i> "Three Friends"</p> <p>Thurs, June 11  <b>The Brooklyn Circus Presents:        RYAN LESLIE</b></p> <p>Fri, Sat, Sun, June 12, 13, 14  <b>CHARLIE HADEN        GONZALO RUBALCABA        &amp; LEE KONITZ</b>  <i>Yoshi's Exclusive!</i></p>	<p>Wed, May 27 <b>tonight!</b>  <b>Cape Verdean Chanteuse        MARIA DE BARROS</b></p> <p>Thurs, May 28 <b>tomorrow!</b>  <b>LARRY VUCKOVICH'S        EURO TRASH        INTERNATIONAL QUARTET</b>        with special guest vocalist        Valeriana Quevedo</p> <p>Fri, Sat, May 29, 30 <b>this weekend!</b>  <b>Open Dance Floor!        ARMANDO PERAZA        BIRTHDAY CELEBRATION</b>        with John Santos &amp; Orestes Vilato</p> <p>Sun, May 31 <b>this weekend!</b>  <b>JAMIE DAVIS</b></p> <p>Mon, June 1 <b>next week!</b>  <b>JENNIFER LEE</b></p> <p>Tues, June 2 <b>next week!</b>  <b>JULIAN LAGE</b></p> <p>Wed, June 3  <b>WILLIE JONES III QUARTET</b></p> <p>Thurs, Fri, Sat, June 4, 5, 6  <b>Extremely Rare Club Appearance        By Legendary Jazz Vocalist        NANCY WILSON</b></p> <p>Sun, June 7, 2pm Matinee  <b>JAMES NEWTON &amp; JON JANG</b></p> <p>Sun, June 7, 7pm Show  <b>IRIS DEMENT</b></p> <p>Mon, June 8  <b>UPTOWN TRIO</b></p> <p>Tues, June 9  <b>BRIAN BLADE        &amp; THE FELLOWSHIP BAND</b></p> <p>Wed, Thurs, Fri, June 10, 11, 12  <b>KIND OF BLUE AT 50</b>        featuring  <b>JIMMY COBB'S SO WHAT BAND</b></p>
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**PUNK FUNK MOB**

Tues, June 16  
**B'NAI REBELFRONT**

Wed, June 17  
**GREG SCOTT**

Thurs, Fri, Sat, Sun  
 June 18, 19, 20, 21  
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**I See Hawks in LA, Believers** Hemlock Tavern. 9pm, \$6.

**Jens Lekman, Tig Nortaro** Bottom of the Hill. 9pm, \$15.

**Gavin Rossdale, Nico Vega** Fillmore. 9pm, \$32.50.

## JAZZ/NEW MUSIC

**Dave Parker Quintet** Rasselas Jazz. 8pm.

**Ricardo Scales** Top of the Mark. 6:30pm, \$5.

## DANCE CLUBS

**Drunken Monkey** Annie's Social Club. 9pm, free. With DJ Angerball.

**Eclectic Company** Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

**Rock Out Karaoke!** Amnesia. 7:30pm. With Glenny Kravitz.

**Womanizer** Bar on Church. 9pm. With DJ Nuxx. **SFBG**



## LIVE SHOWS CALENDAR

All shows are free & all ages welcome!  
 Check Amoeba.com for complete listings...

### SAN FRANCISCO:

**THURSDAY • MAY 28 • 5:30PM  
 KING KHAN & THE SHRINES**

*What Is?!*, originally released on Germany's Hazlewood imprint in 2007, is now finally available domestically & shows the 10 piece soul inferno harnessing their live power into blasts of pure punk-soul. Also catch them that night at Great American Music Hall.

**MONDAY • JUNE 15 • 6PM  
 ART BRUT**

Produced by Frank Black over 12 days, the new *Art Brut vs. Satan* is the record Brut-o-philies have been waiting for. This is Art Brut at their most confident and confrontational. Also catch them at The Independent on June 15th!

**FRIDAY • JUNE 26 • 6PM  
 MAJOR LAZER**

### BERKELEY:

**SATURDAY • JUNE 6 • 6PM  
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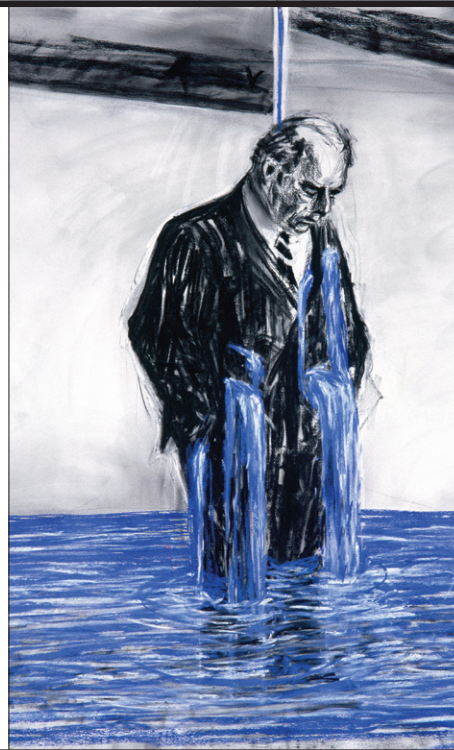
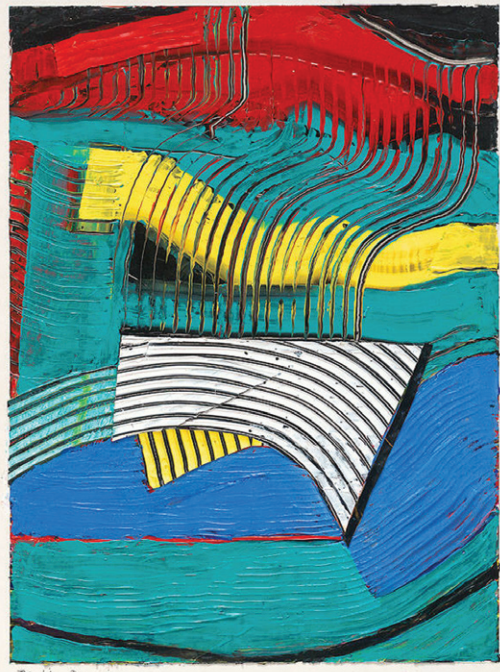


# visual art

Master class: At the age of 90, Theophilus Brown uses painting and collage to conjure something new (left and center) in a current solo show, while a thematic exhibition at San Francisco Museum of Modern Art attests to William Kentridge's way of making a mark (right) and exploring erasure.

UNTITLED #12, 2003, AND UNTITLED #23, 2003, COURTESY OF THE ARTIST AND ELINS EAGLES-SMITH GALLERY;

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## NOW YOU SEE HIM: A LAST LOOK AT "WILLIAM KENTRIDGE: FIVE THEMES"

It takes a lot to get your head around William Kentridge. His nebulous existence in the world of modern art makes him a slippery figure, able to exist between things we can name. Though he is an internationally known South African artist who works in etches, collages, sculptures, and performance (SFMOMA recently presented his rendition of Monteverdi's opera *The Return of Ulysses*), he is best known for his "cartoons."

As on view in the current exhibition "William Kentridge: Five Themes," Kentridge's animated drawings are sublime, provocative, and mesmerizing. He films a charcoal drawing, and by making slight changes using erasures for light and depth and then repeating the process, he tells profound stories about oppression, deterioration, and social justice — in less than 10 minutes. He later shows the drawings with the films as finished pieces. His mastery of drawing is magical. It can cloud judgment. We see William Kentridge; we do to not see William Kentridge.

*William Kentridge: Five Themes* (Yale University Press, 264 pages, \$50), the monograph accompanying the current SFMOMA exhibit, suggests the breadth of Kentridge's contributions — from opera set design to printmaking — and the depth of his explorations. Versed in opera, Kentridge centers much of his work on the form's classic themes but updates, twists, and transforms them to speak of his native South Africa and current social conditions. Editor Mark Rosenthal mixes Kentridge's commentary, plates, sketches, and photos with writers' explorations of his process and purpose. Not quite a microscope, the result is more like a pair of tweezers, bringing the reader-viewer closer to someone who loves the word *erasure*. (D. Scot Miller)

## Accidental, with purpose

Theophilus Brown peels away expectation and returns anew to abstraction at 90

By Matt Gonzalez  
a&cletters@sfbg.com

What began as a frugal effort to make use of leftover paint, something all painters grapple with on occasion, has spawned a late career style that realigns everything previously thought about the artistic practice of Theophilus Brown, now 90 years old. Best known for his figurative paintings as a seminal member of a group of painters gathered around David Park and Richard Diebenkorn, Brown has also been associated with painters as diverse as Rothko and Picasso, both of whom he knew.

These new pieces, embarked on during the last decade, originated as abstract works composed on a peel-away palette. Brown then cuts and pastes his way to a new composition, adding acrylic paint when necessary. Part collage, part painting, the finished products have all the gravitas of the large canvases of the New York School. Although relatively small (they range from 8 1/2 by 6 1/2 inches to 17 by 21

inches), these works conceive a larger, formal enterprise reminiscent of the monumental experience projected by Conrad Marca-Relli's smaller works.

On exhibit through mid-June at Elins Eagles-Smith Gallery, "Theophilus Brown at 90: Recent Abstract Collages" reveals little evidence of Brown's earlier figurative style other than a general nod to formal elements of spatial configurations; the collages on view are rather more akin to the Abstract Expressionist gestural emphasis, and to the movement's early work when the Surrealist influence was greatest (of note here is Brown's 1950s friendship with Chilean Surrealist Roberto Matta).

Some undoubtedly will see this as an interesting turn in the well-known official account of Bay Area Figuration, which is commonly said to have diverged from the East Coast fixation with abstraction, in favor of emphasizing the figure, with the exhibition of Park's canvases *Rehearsal* (1949-50) and *Kids on Bikes* (1951). Brown's collages

might evoke that narrative, with a new twist, or return, to abstraction.

But the official story belies a well-known truth among the painters themselves: many of these artists never fully abandoned abstraction. And many of the New York painters whom the Bay Area painters were said to oppose still rendered the figure at the height of Abstract Expressionism (for example, de Kooning's "Woman" series began in 1950-52).

Theophilus Brown first came to prominence in 1956, when *Life* magazine published photographs of a series of his football paintings — cubist-influenced modernist compositions that somehow allowed figuration to coexist with the abstract. What may not be known is that these works were preceded by fully abstract experiments he started while living in post-World War II Paris on the GI Bill (Brown fought in the Battle of the Bulge when he was assigned to the U.S. Army Signal Corps), and in New York City among the burgeoning artist scene of the late 1940s and

early 1950s.

These recent collages, then, are a re-engagement with the formal elements of abstraction that Brown experimented with when he was in the circle of Elaine and Willem de Kooning in the early 1950s. Less concerned with the hard edge and lines of those earlier years, Brown fully embraces greater ambiguity and freedom here, suggesting a surrender to the subconscious, which the Surrealists likewise sought to achieve.

These collages are non-objective color experiments and shape studies. Brown succeeds in presenting a finished canvas that evokes something accidental, yet with purpose — the natural expression of a skilled painter who has the courage to embark on a new path regardless of what those comfortable with his thought-to-be "settled style" might say. Ultimately, Brown's figurative era will be seen as preparatory for this mature work. **SFBG**

### THEOPHILUS BROWN AT 90: RECENT ABSTRACT COLLAGES

Through June 15, free  
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Art listings are compiled by Johnny Ray Huston. See Picks for information on how to submit items to the listings. For this week's gallery openings and complete listings, go to [sfbg.com](http://sfbg.com).

## MUSEUMS

**Asian Art Museum** 200 Larkin; 581-3500, [www.asianart.org](http://www.asianart.org). Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. **"On Gold Mountain: Sculptures From the Sierra by Zhan Wang."** Stainless steel sculptures. Through Mon/25. **"In a New Light: The Asian Art Museum Collection."** Ongoing.

**California Academy of Sciences** 55 Music Concourse Drive, Golden Gate Park; 379-8000. Mon-Sat, 9:30am-5pm; Sun, 11am-5pm. \$24.95 adults, \$19.95 for teens and seniors; \$14.95 for children ages 7 to 11, and free for children 6 and younger.

**California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues).

**"Surrealism: Selections from the Reva and David Logan Collection of Illustrated Books."** Work by surrealist poets and artists. Ongoing. **Cartoon Art Museum** 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **"The Art of Stan Sakai: Celebrating 25 Years of Usagi Yojimbo."** Through July 5. **"Watchmen."** Illustrations, sketches, and comic book pages by Dave Gibbons. Through July 19. **"The Brinkley Girls."** Retrospective devoted to early 20th century illustrator Nell Brinkley. Through August 23.

**Contemporary Jewish Museum** 736 Mission; [www.thecjm.org](http://www.thecjm.org). Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. \$10, \$8 seniors and students, free for 12 and under and members. **"Jews on Vinyl: And You Shall Know Us By Our Trail of Vinyl."** Through June 9. **"Chagall and the Artists of the Russian Jewish Theater."** An exhibition of 200 works of art and ephemera. Through Sept 7. **"Being Jewish: A Bay Area Portrait."** Ongoing. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **"Signs: Wordplay in Photography."** Thematic survey. Through June 14. **"The Fauna and Flora of the Pacific."** Mural by Miguel Covarrubias. Ongoing.

**Exploratorium** 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm. \$14, \$11 students and seniors, \$9 youths, free for four and under.

**GLBT Historical Society** 657 Mission, room 300; 777-5455, [www.glbthistory.org](http://www.glbthistory.org). Tues-Sat, 1-5pm. \$4, \$2 seniors and students. **"Polk Street: Lives in Transition."** Through Sat/30.

**Legion of Honor** Lincoln Park, 34th Ave and Clement; 750-3600. Tues-Sun, 9:30am-5:15pm. \$20 adults, \$7 seniors, \$6 youths and students, free 12 and under. **"Artistic Luxury: Faberge, Tiffany, Lalique."** Jewelry and decorative arts survey. Through Sun/31. **"Artists and Writers: Library Fellows Publications of the Whitney Museum of American Art, 1983-2000."** Fine-press books. Through June 7. **"Waking Dreams: Max Klinger and the Symbolist Print."** Retrospective of the German Symbolist artist. Through July 4.

**Museo ItaloAmericano** Fort Mason Center, bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-4pm; and by appt. \$3, \$2 students and seniors, free for 11 and under.

**Museum of the African Diaspora** 685 Mission; 358-7219, [www.moadsf.org](http://www.moadsf.org). Mon-Wed, Fri-Sat, 10am-6pm; Thurs, 10am-9pm; Sun, noon-5pm. \$10. **"Let Your Motto Be Your Resistance: African American Portraits."** Survey of work from the National Museum. Through June 14. **Randall Museum** 199 Museum Way; 554-9600, [www.randallmuseum.org](http://www.randallmuseum.org). Tues-Sat, 10am-5pm. Free. **"Wild in the City."** Interactive wildlife exhibition. Through November 28.

**San Francisco Museum of Craft and Design** 550 Sutter; 773-0303, [www.sfmcd.org](http://www.sfmcd.org). Tues-Wed, Fri-Sat, 10am-5pm; Thurs, 10am-7pm; Sun, noon-5pm. \$5, \$3 students (free first Thurs).

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"Austere: Selections From the SFMOMA Collection."** Photography and architecture and design. Through July 7. **"Otl Aicher: Munchen 1972."** Graphic design. Through July 7. **"Patterns of Speculation: J. Mayer H."** German architectural studio. Through July 7. **"Looking In: Robert**

**Frank's "The Americans."** Retrospective look at the classic work by the American photographer. Through August 23. **"Georgia O'Keefe and Ansel Adams: Natural Affinities."** A look at connections between the painter and photographer. Sun/30 through Sept. 7. Through **"Art in the Atrium: Kerry James Marshall."** Monumental murals. Ongoing.

**San Francisco Museum of Performance and Design** War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, [www.sfpalm.org](http://www.sfpalm.org). Tues-Fri, 11am-5pm; Sat, 1-5pm. Free. **"Star Quality: The World of Noel Coward."** Exhibition dedicated to the icon. Through August 29. **"Maestro: Photographic Portraits of Tom Zimberoff."** Portraits of national and international conductors. Ongoing. **"150 Years of Dance in California."** Ongoing. **"San Francisco in Song."** Ongoing. **"San Francisco 1900: On Stage."** Ongoing.

**San Francisco Railway Museum** 77 Steuart; 974-1978. Wed-Sun, 10am-6pm. Free. **"Take Me Out."** Streetcar artifacts and vintage photos. Through Dec 31.

**Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **"Under a Full Moon: 30 Years of Perpetual Indulgence."** Show devoted to the Sisters of Perpetual Indulgence. Through June 28. **"Nick Cave: Meet Me at the Center of the Earth."** Mixed media sculptural "soundsuits" by the rising Chicago dancer-turned-artist. Through July 5. **"Through Future Eyes: The Endurance of Humanity."** Contemporary work by ten artists, including six Young Artists at Work curators. Through July 5.

### BAY AREA

**Cantor Arts Center** Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-8pm. **"Appellations to Antiquity."** 19th and 20th century works from the museum collection. Through July 26. **"Pop to Present."** Survey from the 1960s to the present. Through August 16. **"Contemporary Glass."** Modern glass works. Ongoing. **"Rodin! The Complete Stanford Collection."** Ongoing.

**Judah L. Magnes Museum** 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm. \$4, \$3 students and seniors. **"Memory Lab."** Interactive installation allowing visitors to make family albums from their documents, photographs, and memories. Ongoing. **"Projections."** Multimedia works from the museums archival, documentary, and experimental films. Ongoing. **Oakland Museum of California** 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. \$8, \$5 seniors and students (free second Sun). **"Future of Sequoias: Sustaining Parklands in the 21st Century."** Panoramic photos with commentary. Through August 23. **"Squeak Carnwath: Painting is No Ordinary Object."** A solo exhibition dedicated to the Oakland artist. Through August 23. **"The Art and History of Early California."** The story of California from the first inhabitants through the Gold Rush. Ongoing.

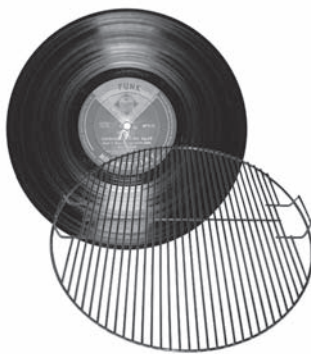
**Peninsula Museum of Art** 10 Twin Pines, Twin Pines Park, Belmont; (650) 594-1577. Wed-Fri, noon-4pm; Sat-Sun, 1-4pm. **"Signs and Revelations."** Group exhibition. Through June 14. **Phoebe A. Hearst Museum of Anthropology** UC Berkeley, 103 Kroeber Hall, room 3712, Bancroft and Bowditch, Berk; (510) 643-1193. Wed-Sat, 10am-4:30pm; Sun, noon-4pm. \$4, \$3 seniors, \$1 students, free for 12 and under. **"From the Maker's Hand: Selections from the Permanent Collection."** An exploration of human ingenuity found in living and historic cultures around the world. Ongoing.

**San Jose Institute of Contemporary Art** 560 S First St, San Jose; (408) 283-8155, [www.sjica.org](http://www.sjica.org). Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. **"It's Not Us, It's You."** Rejection-themed art. Through June 20.

**San Jose Museum of Quilts and Textiles** 520 S. First St, San Jose. (408) 971-0323. Call for hours. \$8, \$6.50 seniors, free for 12 and under. **"Changing Landscapes."** Ongoing.

**Sonoma Valley Museum of Art** 551 Broadway, Marin; (707) 939-7862. Wed-Sun, 11 am-5 pm. **"Sordid and Sacred: The Beggars in Rembrandt's Etchings."** Exhibition of 35 rare etchings by the Dutch master. Through June 7. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$8 adults, \$5 seniors and young adults, free for members and 12 and under. **"Galaxy: A Hundred or So Stars Visible to the Naked Eye."** Museum survey curated by Lawrence Rinder. Through August 30. **"Human Nature: Artists Respond to a Changing Planet."** Collaborative exhibition. Through Sept. 27. **SFBG**

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SUNDAY the 31TH - CLOSED  
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# FRIDAY NIGHTS

at the de Young

**May 29**

From 5–8:45 p.m. with live music and cocktails.  
Regular museum admission prices apply.



Image: Bill Witt, *Optician's Sign*, Lower East Side, New York City, 1948, printed 1950. Gelatin silver print. Collection of the Sack Photographic Trust.

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# stage

Narrator Fukú (Biko Eisen-Martin) watches over an argument between Moms (Maria Candelaria) and Lola (Vanessa Cota) in Campo Santo's *Fukú Americanus*.

PHOTO BY KEVIN BERNE



## Revenge of the nerds

High-energy *Fukú Americanus* lacks depth

By Robert Avila  
[a&eletters@sfbg.com](mailto:a&eletters@sfbg.com)

“Fukú Americanus” does not actually translate as “fucked-up American,” but it might as well. Fukú refers to a curse, a bad piece of destiny that clings to your behind like a genetically transmitted boot up the ass, passing on through generations until it runs its course, which is who-knows-how-long. And if you want to get really specific about it, as does the narrator in Junot Díaz’s *The Brief Wondrous Life of Oscar Wao*, fukú is an imprecation brought to the Americas in the mouths of kidnapped Africans, amounting to nothing less than “the Curse and Doom of the New World.” Which means we all get a turn.

So maybe it’s appropriate that Díaz’s titular hero is a chubby non-entity, an hombre of no importance, and a fully fledged geek whom his mom (Maria Candelaria) can barely stand and no girl seems destined to come within a quarter mile of. Despite a passion for women unusual even among his fellow Dominicans — according to confessed player and reluctant sidekick Yúnior (Carlos Aguirre) — Oscar (Brian Rivera) stands to be the first Dominican man to die a virgin.

Ultimately, however, he’s more than a subtraction sign. As incarnated with zest and goofy likeability by Rivera, he’s an indefatigable survivor, maybe even the fifth member of the Fantastic Four, if only in his own mind. He’s also a mad scribbler, ever composing his magnum opus in an endless series of marbled notebooks. (The “Wao” comes from someone’s misapprehension of an Oscar Wilde reference that sticks to our Oscar ever after. A fervent sci-fi, anime, Dungeons-and-Dragons dweeb, he’s actually trying to look like Doctor Who at the time, so the confusion turning a “who” from the D.R. to a “wao” in the U.S. becomes all the more poetical, and culturally laden.)

Oscar’s terrible virginity is only one of several burdens propelling the action in the world premiere of *Fukú Americanus*, Campo Santo’s boisterous post-hip-hop stage adaptation of Díaz’s 2007 Pulitzer Prize-winning novel, now up and pulsing — with lots of high-end but not enough in the bass — at Intersection for the Arts. The play cuts its largest swath through the New Jersey-based chapters of Díaz’s immigrant tale (which loosely aligns with the author’s own childhood passage from the D.R. to

the U.S.), and features the travails of Oscar’s razor-sharp but wounded sister, Lola (Vanessa Cota), a goth-clad teen rebel against their cancer-ridden but nevertheless indomitably feisty mother. Meanwhile, Lola’s macho onetime-boyfriend Yúnior gets cast in the role of Rutgers roomie and caretaker to Oscar.

Back of these plot points, and the transnational culture they limn, stands the inscrutable but ever-present designs of Fukú, in the lanky human form of our narrator (Biko Eisen-Martin), shirtless and shoeless in a black suit and silver bling. When not listening in on the action, he jumps in, usually literally, with a choice bit of information or opinion culled from the novel’s hefty footnotes and digressions. Intertwined with fukú is the burden of histories familial and colonial.

Given its subaltern subject matter, its slang-fueled home-boy/homegirl wisdom, curbside humor, and restive energy, Díaz’s novel would seem a natural fit for the kind of hip hop-inspired theatre Intersection for the Arts has championed with the Living Word Project as well as recent successes like *Angry Black White Boy*. On stage, however, it amounts to a high-energy but shallow distillation of the ample novel’s several decades of private history that are set meaningfully against a diasporic backdrop of colonial peonage, imperial intervention (“Santo Domingo was

Iraq before Iraq was Iraq!”), hopeful and desperate migrations, New World ennui, oppression under a series of local and globetrotting top dogs — especially dictator Trujillo, here introduced only in the second act and a bit too inconsequentially — and disillusionment with that American Dream.

Codirectors Marc Bamuthi Joseph (of LWP) and Sean San José (who directed *Angry*) find their way into the material through a fluid physicality and driving beat (although actual beatboxing from Aguirre and singing by the cast are kept to a minimum). The effortless bounce and verve never gets close to the bone, though, since the relentlessly playful tone and broad if charming characterizations can’t sustain the full weight of the narrative. Straddling comedic melodrama and turned-out hip-hop performance, *Fukú* satisfies the requirements of neither too well, leaving its deeper themes marooned in the shallows of a fleetingly infectious celebration of outsider status. **SFBG**

### FUKÚ AMERICANUS

Through June 21  
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## Mark Morris Dance Group

» **PREVIEW** The year was 1988. Mark Morris and his intrepid dancers lived in Belgium. Not too happily. Morris and the good citizens of Brussels were not exactly a match made in heaven. Yet there they were: the Monnaie, the city’s gilded opera house; professionally-designed costumes and sets; a full orchestra and a chorus of 43-plus soloists. And, please let us not forget, there was also Milton, Handel, and Blake. No wonder Mark Morris and his 24 dancers threw themselves into a project that was bigger and more challenging than anything they had yet undertaken. Resources like that — including six rehearsals with the orchestra — Morris was never to have again after his return to the U.S. three years later. Yet the premiere of *L’Allegro, il Penseroso ed il Moderato* was not a success. Critics and audiences couldn’t warm to Morris’ version of modern dance. It didn’t look like dance. In the intervening years, this exquisitely danced oratorio has traveled around the world (not too often, because it is expensive to produce) and remains one of Morris’ supreme achievements. Morris, who is a stickler for respecting a composer’s intentions, did take a few liberties with the original. The Milton-Handel work considers whether happiness or melancholy is the better state to strive for. Milton and Handel voted for melancholy, Morris for happiness. Blake provided visual inspiration. *L’Allegro* returns to Berkeley for the fourth time. It is perhaps as a thank-you to Robert Cole, departing director of Cal Performances, who started bringing Morris to the Bay Area in 1987, when most of us still wondered, “Who is Mark Morris?” (Rita Felciano)

**MARK MORRIS DANCE GROUP** Fri/29-Sat/30, 8 p.m.; Sun/31, 3 p.m., \$36–\$82. Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk. (510) 642-9988. [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu)

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For the complete listings, go to [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**“Helluva Night”** Royce Gallery, 2901 Mariposa; (866) 811-4111, [www.helluva-nightsf.com](http://www.helluva-nightsf.com). \$25-\$40. Previews May 28-29. Opens May 30. Runs Thurs-Sat, 8pm. Through Aug 15. Expression Productions presents a double bill of two-critically acclaimed one act plays, *No Exit* by Jean Paul Sartre, and *Tape*, by Stephen Belber. **Killing My Lobster** Zeum Theater, 4th and Howard; [www.killingmylobster.com](http://www.killingmylobster.com). \$15-\$20. Opens May 28. Runs Thurs-Fri and Sun, 8pm; Sat, 7 and 10pm. The series returns with the original sketch comedy show “KML Hits Highway 101,” directed by Todd Brotze. **Some Men** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$22-\$40. Previews May 29-June 5. Opens June 6. Runs Wed-Sat, 8pm; Sun, 2pm (No shows June 7 and 28, July). Through July 12. New Conservatory Theatre presents this West coast premiere by

four-time Tony Award-winner Terrence McNally. **Tosca** War Memorial Opera House, 301 Van Ness; 864-3330, [www.sfopera.com](http://www.sfopera.com). \$15-\$290. Opens June 2. Check website for days and times. San Francisco Opera presents Giacomo Puccini’s fierce melodrama.

### ONGOING

**“Best of Playground Festival”** Thick House, 1695 18th St; 401-8081, [www.playground-sf.org](http://www.playground-sf.org). \$10. Thurs/28-Sat/30, 8pm; Sun/31, 7pm. PlayGround cpas off its 08/09 season with a festival presenting seven 1-minute plays selected from 36 developed as part of a reading series. **Boleros for the Disenchanted** A.C.T., 405 Geary; 749-2228, [www.act-sf.org](http://www.act-sf.org). \$14-57. Wed/27, 2 & 8pm; Thurs/28-Sat/30, 8pm; Sat/30-Sun/31, 2pm. OBIE Award winner Jose Rivera explores the ineffable dreams of lovers in this new work. **Dead Man’s Cell Phone** SF Playhouse, 588 Sutter; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$30-40. Tue, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through June 13. Susi Damilano directs this odyssey about morality and redemption by award-winning playwright Sarah Ruhl. **East 14th** The Marsh, 1062 Valencia; (800) 838-3006, [www.themarsh.org](http://www.themarsh.org). \$20-35. Fri, 8pm; Sat, 8:30pm, Sun, 3pm, through June 14. Oakland native Don Reed’s performs this one man play, subtitled “true tales of a reluctant player.” **Fuku Americanus** Intersection for the Arts, 446 Valencia; 626-2787, [www.theintersection.org](http://www.theintersection.org). \$15-\$25. Through June 21. Call for times. Act one

of *Fuku Americanus*, Campo Santo’s adaptation of Pulitzer prize-winning *The Brief Wondrous Life of Oscar Wao*, explodes across the stage like a Caribbean hurricane. (Gluckstern)

» **The In Betweens** EXIT Stage Left, 156 Eddy; [www.darkporchtheatre.com](http://www.darkporchtheatre.com). Thurs/28-Sat/30, 8pm. With certain distant echoes of 2007’s insouciant underworld hilarity Under the Bed, Dark Porch Theatre’s latest original play is an intricately wrought, blithely spirited mesh of well-executed dramedy, occult history, music, dance and whimsy. Spoiler alert: Also contains wood nymphs. **Kamikaze Heart** BRAVA! Theater, 2781 24th St.; 665-2276, [citycircus.org](http://citycircus.org). \$14-25. Fri/29, 8pm; Sat/30, 4 and 8pm; Sun/31, 4pm. City Circus, the performance arm of AcroSports, San Francisco’s physical and circus arts gym, presents this multifaceted family friendly show. (Avila) **Krapp’s Last Tape** EXIT on Taylor, 277 Taylor; (800) 838-3006, [www.cuttingball.com](http://www.cuttingball.com). \$15-\$30. Thurs-Sat, 8pm. Sun, 5pm. Through June 21. The Cutting Ball Theater presents Samuel Beckett’s funny, poignant one-man play. **Mr. Marmalade** Custom Made Theatre Co., 965 Mission; (800) 838-3006, [www.custommade.org](http://www.custommade.org). \$10-\$25. Thurs-Sat, 8pm. Through June 13. Custom Made Theatre Company presents Noah Haidle’s hysterical, heartbreaking dark comedy about a four-year-old’s imaginary friend. **Not a Genuine Black Man** Off Market Theaters Studio 250 Stage, 965 Mission; (800) 838-3006, [www.briancopeland.com](http://www.briancopeland.com). \$30. Sat-Sun, 3pm. Through June 14. Off Market Theaters Studio250 presents Brian Copeland’s longest running hit show about a little-known chapter in Bay Area history. **The One-Eyed Man is King** Phoenix Theater, 414 Mason; 517-1285, [www.tripleshotproductions.org](http://www.tripleshotproductions.org). \$20-35. Thurs/28-Sat/30, 8pm. Triple Shot Productions presents this charming, witty modern fable by Carter W. Lewis. **Stale Magnolias** Glama-Rama Hair Salon, 417 South Van Ness. 861-GLAM, [glamarama.com](http://glamarama.com). \$15-20. Sat-Sun, 8pm (except May 31), through June 14. Foul Play Productions presents award-winning playwright Sean Owens’ comedy paying loving homage to America’s ’80s romance with tortured, strong Southern women. » **Strings** Mama Calizo’s Voice Factory, 1519 Mission; (800) 838-3006, [www.guerrillarep.org](http://www.guerrillarep.org). \$10-\$15. Thurs-Sat, 8pm, through June 6. A nearly bare stage, draped in white light and shadow, and two lithe actors dressed in black are all that’s needed to give rise to a remarkably rich tableau of memory, imagination, critique, and good old sibling rivalry in Guerrilla Rep and playwright Terrence Beswick’s sharp and rewarding world premiere. (Avila) **That’s What She Said** New Conservatory Theatre, 25 Van Ness; 861-4914, [www.nctcsf.org](http://www.nctcsf.org). \$23-\$40. Wed/27-Sat/30, 8pm; Sun/31, 2pm. This two-woman original music and comedy show celebrates the quirks and stereotypes of lesbian culture. **Three on a Party** Theatre Rhinoceros, 2926 16th St.; 861-5079, [www.therhino.org](http://www.therhino.org). \$15-\$35. Wed-Sat, 8pm; Sun, 3pm. Through June 7. Word for Word Performing Arts Company brings a trio of stories by Gertrude Stein, Tennessee Williams, and Armistead Maupin to life. **What Becomes a Legend Most?** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). Call for price. Thurs-Sat, 8pm, through June 27. In this musical spectacular, Countess Katya recalls her 40-year career and the madcap misadventures that made her a legend. **Wreckage** Boxcar Playhouse, 505 Natoma; [www.crowdedfire.org](http://www.crowdedfire.org). \$12.50-25. Thurs-Sat, 8pm; Sun, 5pm. Through June 6. Crowded Fire Theater Company presents Caridad Svich’s haunting tale about being engulfed in a world of savage longing.

### DANCE

**Mary Sano and her Duncan Dancers** Mary Sano Studio, 245 Fifth St.; 357-1817, [www.duncan-dance.org](http://www.duncan-dance.org). Sat, 8pm; Sun, 5pm. \$15-\$17. Mary Sano Studio of Duncan Dancing presents “12th Annual Dionysian Festival,” celebrating the anniversary of Isadora Duncan’s birth. **Ronald K. Brown and Dancers** Yerba Buena Center for the Arts, 701 Mission; 978-2787, [www.ybca.org](http://www.ybca.org). Thurs, 7pm; Fri, 811pm; Sat-Sun, 3pm. Free with gallery admission, except Opening night party (\$12-\$15). Nick Cave and YBCA present this collaborative work featuring Cave’s “Soundsuits.” **Scott Wells and Dancers** CounterPULSE, 1310 Mission; (800) 838-3006, [www.sfiac.org](http://www.sfiac.org). Fri-Sun, 8pm.. \$20-\$25. The company presents “what men want,” with text by Michelle Tea, as part of San Francisco International Arts Festival. **VaBang! Dance Company** Dance Mission Theater, 3316 24th St.; [www.vabang.org](http://www.vabang.org). Fri-Sat, 8pm. \$15. VaBang! Brings new and old works to the

stage, including “Accompaniment” and “Human Migration.”

### PERFORMANCE

**“As Time Goes By”** Rrazz Room, 222 Mason; (866) 468-3399, [www.therazzroom.com](http://www.therazzroom.com). May 26-June 7, 8pm. \$35-\$45. San Francisco chanteuse Wesla Whitfield presents an evening of songs about time and the celebration of life, while inhabiting the indeterminate zone where jazz and cabaret meet. **“Firefly Project”** San Francisco Jewish Community Center, 3200 California; 885-7221, [cancer.ucsf.edu/afr](http://cancer.ucsf.edu/afr). Firefly Project presents live readings of letters exchanged between critically ill patients and teenage pen pals. **“Operation: Das Kabarett”** Mama Calizo’s Voice Factory, 1519 Mission; (800) 838-3006, [www.sfbaylesque.com](http://www.sfbaylesque.com). Tues-Wed, 8pm. \$20-\$25. SF Baylesque and SF Opera alumni present an odys-

sey of song, dance, comedy, and circus. **“RADAR Spectacle”** a.Muse Gallery, 614 Alabama; 279-6281, [www.brownpapertickets.com](http://www.brownpapertickets.com). Sat, 7pm. \$20. The RADAR reading series presents this benefit for their free queer writers retreat, featuring food, drink, art auction, and appearances by Dorothy Allison, ZZ Packer, Eileen Myles, Suppositori Spelling, and more. **“Sixth Annual San Francisco International Arts Festival”** Multiple venues; (800) 838-3006, [www.sfiac.org](http://www.sfiac.org). Wed-Sun. \$12-\$25. Artists from 10 countries perform in this two week program. **“This Many People: the LGBT Seniors Project”** The Garage, 975 Howard; 885-4006, [www.brownpapertickets.com](http://www.brownpapertickets.com). Sun-Mon, 8pm. \$10-\$20. As part of the National Queer Arts Festival, AIRspace presents the OutLook Theater Project in collaboration with New Leaf Outreach. **SFBG**

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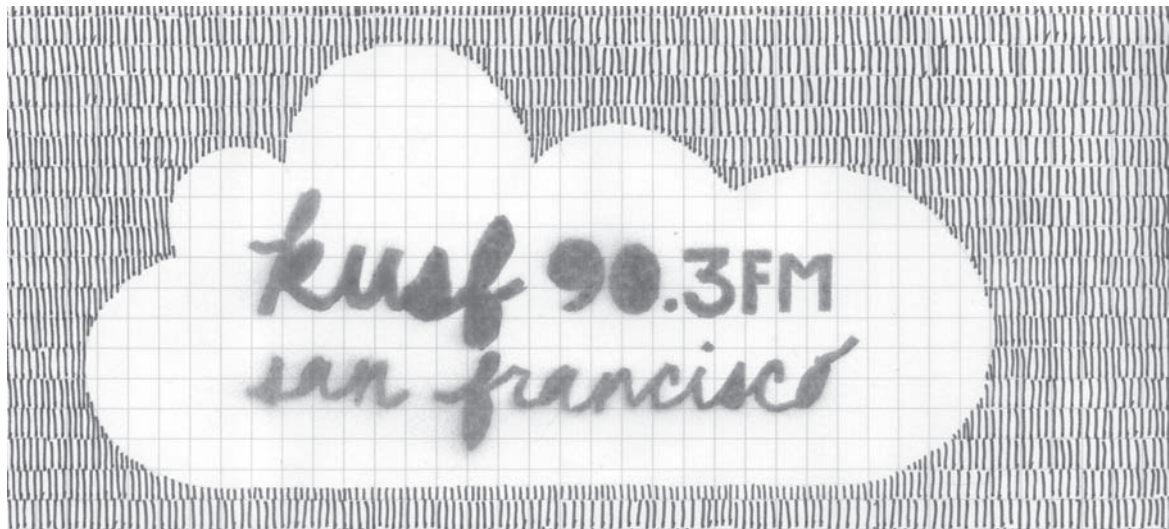
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EVENTS

## Maker Faire

**» PREVIEW** I love geeks. I can't help it. Some of my friends like tattooed motorcycle riders, some like foreigners with silky accents, some like DJs with feathers in their hats. Me? I like the ones with extensive knowledge of obscure topics, the ones who never stopped doing science experiments, the ones who dedicate obscene amounts of time to doing things whose only real purpose is fun or curiosity. And so I *love* Maker Faire. This four-year-old festival dedicated to DIY culture is a mecca for geeks of all kinds — the science kind, the sewing kind, the fire sculpture kind. It's where giant tesla coils zip and zap only yards away from clowns jousting on tall bikes they built. Where entrepreneurs hawk handmade wares as diverse as etched jewelry and a coffee table outfitted with motion-sensitive LED lights. In short? It's the meeting of arts, crafts, science, engineering, and sustainability, all against a backdrop of food, music, and revelry. It's geeks and the people who love them. And an extra bonus? Bike-geeks get extra-special treatment this year, with expanded bike valet parking, discounted admission, and even a social ride from Dolores Park to the Faire, sponsored by Rock the Bike (which hosts the Pedal Powered Stage, featuring performances by Cello Joe, Justin Ancheta, Fossil Fool, and more). It's all a geek-fetishist's dream come true ... **(Molly Freedenberg)**



**MAKER FAIRE** Sat/30, 10 a.m.–8 p.m.; Sun/30, 10a.m.– 6 p.m., \$10–\$25. San Mateo County Expo Center, 1346 Saratoga Drive, San Mateo. [makerfaire.com](http://makerfaire.com)

Events listings are compiled by Paula Connelly. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## THURSDAY 28

**Feisty Feminist Theory Series** New Valencia Hall, Suite 202, 625 Larkin, SF; (415) 864-1278. 7pm, free. Buffet with vegetarian options 6:15pm, \$7.50 donation. Kick off to a four session series on women's liberation with a discussion of different feminist movements.

**SF Vegan Drinks** Martuni's, 4 Valencia, SF; (415) 665-6397. 6-8pm, free. This monthly networking and drinking event is open to anyone who wants to see how enjoyable veg life can be.

## FRIDAY 29

**Book Swap** Duboce Park Café, 2 Sanchez, SF; (415) 621-1108. 6:30pm, \$15 suggested donation. Bring books you don't wish to keep and swap them for books you do.

## SATURDAY 30

**RADAR Spectacle** a.Muse art gallery, 614 Alabama, SF; (415) 279-6281. 7pm, \$20. A benefit for RADAR Lab hosted by Ali Liebegott and Michelle Tea featuring an art auction, live music, food, drinks, and more.

**"Send a kid to summer camp kickoff"** Phoenix Hotel and Bambuddha Lounge, 601 Eddy, SF; [www.thealist.org](http://www.thealist.org). 4pm, \$26.99. Support the Guardsmen Summer Camp and Scholarship program by enjoying an open bar from 4-6pm, drink specials and DJs all night.

**Tour de Fromage** Hosted by the San Francisco Bike Coalition, meet with your bike at the Panhandle statue at Fell and Baker. Visit some of the city's top fromage specialists and finish up with a cheese-sharing picnic.

**BAY AREA Chocolate and Ch alk Art Festival** Gourmet Ghetto in Berkeley, North Shattuck, Berk; (510)548-5335. 10am-5pm; sidewalk drawing, free; chocolate sampling, \$10. Artists young and old will be judged on their own sidewalk chalk drawings for cash prizes.

**"The Spirit of Percussion"** Oakland Public Conservatory of Music, 1616 Franklin, Oak; (510) 836-4649. 3pm, \$15-35 sliding scale, reservation recommended. Airtio Moreira leads this workshop geared toward understanding and harnessing the spirit of percussion with Afro-Brazilian rhythm, song, and culture.

## SUNDAY 31

**San Francisco Leather Alliance's Spring Bike Day and Beverage Bust** Motorcycle portion begins at 9am in front of Castro Theatre (429 Castro, SF) leaving at 9:30am for Alice's Restaurant (17288 Skyline, Woodside; (650) 851-0303) via Skyline, followed by East Bay Skyline return, arriving at the Eagle Tavern 9398 12th St., SF; (415) 626-0880) for a Beverage Bust fundraiser.

**UNION Design Festival** Octavia at Hayes, SF; [www.uniondesignsf.com](http://www.uniondesignsf.com). 11am-6pm, free. Original independent design produced locally and reflective of the creative expression of the individual designer.

**BAY AREA Political Art and Activism** La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 3:30pm artists reception, 4:30pm roundtable; free. Join Bay Area graphic artists for an art exhibit and roundtable discussion of some ways visual artists can engage with the community to build a better world.

## MONDAY 01

**Cleve Jones: Founder - the Names Project AIDS Memorial Quilt** Commonwealth Club, 2nd floor, 595 Market, SF; (415) 597-6700. 6pm, \$15. Legendary activist reflects on the decades he helped shape in this kick off to Pride month.

## TUESDAY 02

**Whore-A-Palooza with Stripper Karaoke** El Rio, 3158 Mission, SF; (415) 287-3114. 7pm, \$3-20 sliding scale. An evening of movies, music, and performances presented by the San Francisco Sex Worker Film, Art, and Music Festival. **SFBG**



# Total Eclipse

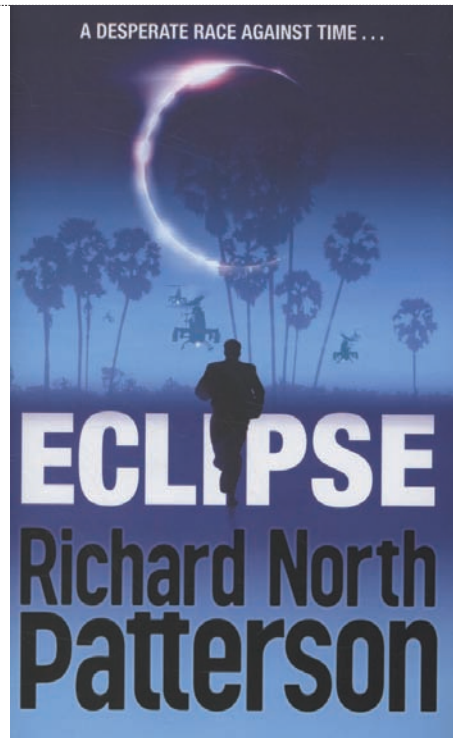
Richard North Patterson takes on the Nigerian and Western petrolords

By Tim Redmond  
Tredmond@sfbg.com

**REVIEW** Mass market novels of the mystery and thriller kind are not known for their progressive politics. The most popular authors of the political adventure set are the likes of Tom Clancy, who thinks we're still at war with Japan and ought to be at war with China. The detective novelists tend to glorify law enforcement and disparage those weak-willed sorts who would rein in the mighty and righteous gun-wielding police. My favorite new character, Jack Reacher, who has made Lee Child a massive international best-selling writer, is a former military cop with a taste for violent vengeance.

But of course I read this stuff. It's my guilty pleasure, what I do to relax over with my whiskey before bed, while my beloved partner is watching *Super Nanny*. As Pete Townshend used to say, each to his own sewage.

I've read almost everything San Francisco resident Richard North Patterson has written, and he's a rarity. His stuff tends to go in a more liberal direction. (It also tends to have a subplot involving teenage sex.) He's written about the death penalty and the criminal justice system and American politics, and his characters have more depth than John Grisham's. I like him, but I've never raved.



**Best-selling author Richard North Patterson's subversive new thriller is inspired by the life and death of environmentalist Ken Sarao-Wiwa.**

But I do want to recommend Patterson's latest book, *Eclipse* (Henry Holt and Co., 384 pages, \$26). Not because it's the most brilliant writing he's ever written, but because it's a real-life political novel that reveals, in graphic detail, the impact oil companies like Chevron Corp. have had on the Niger River delta. *Eclipse* is a fictionalized account of the life of Ken Saro-Wiwa, an eloquent and charismatic environmentalist who tried desperately to tell the world how oil money had corrupted Nigeria and how the Western oil companies were conspiring with the brutal dictatorship of Gen. Sani Abacha to stifle dissent. He was hanged 15 years ago by Abacha; his legacy



drives the protest movement that is still trying to force the petrolords to take responsibility for what they have done to the delta environment, its tribal residents, and the Nigerian people. *Eclipse* didn't put me to sleep — it made me mad. It reminded me of what American companies are allowed to do to the rest of the world, with impunity. It's a story, with Patterson's typical devices (for example, I don't have any reason to believe Saro-Wiwa's wife had an affair with his lawyer). But there's enough truth in it to make you think. And that makes Patterson's novel, in a unique and surprising way, an important political book. **SFBG**

## DYSTOPIAN ENTERPRISE: RICHARD NORTH PATTERSON ON *ECLIPSE* AND THE LEGACY OF KEN SARO-WIWA

Best-selling author Richard North Patterson stays out of the local limelight, but he's a San Francisco resident — and we caught up with him May 21st to talk about his new book, *Eclipse*, and the role that U.S. oil companies play in Nigeria.

Before Nigerian environmental activist (and Goldman Environmental Prize winner) Ken Saro-Wiwa was hanged in 1995, PEN, the international writers' group, wrote letters and organized protests against the execution. "I was very impressed by Saro-Wiwa," says Patterson, who was on the board of PEN at the time. He notes that Saro-Wiwa was a nonviolence advocate who succeeded in building a grassroots movement among the Ogoni in the Nigerian delta — all in the face of a ruthless dictator, and at great risk to his wife.

As Patterson recalls, despite the protests, several Western governments voicing their concerns, and then-President Bill Clinton's hour-long conversation with Nigeria's military dictator Gen. Sani Abacha, "They unceremoniously hung Saro-Wiwa. It was a lesson in a number of things, beginning with the degree to which oil makes autocrats feel impervious."

Post- 9/11, oil "security" became a bigger concern. Patterson began to realize that amid the U.S. failures in the Middle East, the disaster in Iraq, and the growing fear of al Qaeda, everyone was looking at Nigeria as an even more important source of oil.

"Meanwhile Nigeria's environment was that much more ruined, its political leadership hopelessly corrupt, a semi-official militia that claimed to be acting in Saro-Wiwa's name was killing each other and stealing oil, and everyone had a fee," says Patterson. "It was a classic example of how a natural resource makes its extractors and the rulers rich, but only serves as a source of misery for people standing on the ground. I already felt that Saro-Wiwa was a remarkable man who should be remembered. But now he was becoming even more relevant."

Patterson began researching Saro-Wiwa's life, a quest that involved one trip to Nigeria and many conversations with lots of related experts. "Nigeria is not a place to go back and forth to — you'd think I was trying to break into Las Vegas," he says, noting that he hired security during his trip. "I'm not unknown, so there was a concern I'd be a high-value target. But I loved the Nigerians I met. They were a bright enterprising bunch in a dystopian setting, and to the extent I couldn't go places, I did all I could by talking to people, reading articles, and watching films."

The name of *Eclipse*'s protagonist is Bobby Okari. Was Patterson making reference to President Barack Obama? "If I was, it was subliminal," he says.

So what can Americans do to improve the plight of everyday Nigerians? "Increasing our

independence from oil and increasing our foreign aid to Nigeria would be helpful," Patterson says. "The real problem is the extent to which human rights are trumped by self-interest. When we fill up our tanks, half of us don't know that there's oil in Nigeria. So first we need to become aware of the impact of the commodities we need. But I'm not sanguine about how easy this is. Saro-Wiwa was hung and 14 years later, where are we? The same place, and that's a disgrace."

While Patterson does not excuse what he calls "the callousness of the U.S. oil companies," he believes that first we must address the Nigerian government.

"The history of the oil industry in Nigeria is pretty ignoble, but [without the industry] they can't maintain the schools, roads, hospitals, and clinics," he says. "If the government doesn't give a damn, it's hard to make a quasi-government out of an oil company. When we get angry at the oil companies, it begs the question, What is the government doing? If it isn't encouraging economic development and environmental protection, how can the oil companies? Shell and Chevron didn't invent corruption. This is in no way to defend them. [But] there is a disconnect between Nigeria's miserable government and its citizens. One of my central aspirations is to tell an entertaining story — and also to convey an awareness of a real problem." **(Sarah Phelan)**

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# food + drink

Contigo adds a California gloss to a solid Catalán base coat, resulting in the authentic hubbub of a tapas spot. | PHOTOS BY RORY MCNAMARA

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## With or without you

By Paul Reidinger  
paulr@sfbg.com

For a small restaurant, Contigo is physically complex. As you enter, you glide along a six-seat food bar at the edge of a display kitchen, while beyond the host's checkpoint opens a two-level dining room enclosed by white oak banquettes, like the remains of a Viking ship. (The wood was actually recovered from a Connecticut barn.) One sidewall consists of a bank of stainless-steel refrigerators, standing at attention like troops awaiting review; opposite is another bar — smaller, emphasizing wine, and partly recessed in the manner of a church nave. Beyond a wall of glass doors at the rear of the space is an enclosed garden, set with tables and space heaters and covered with a big sheet of clear plastic, since sunny Noe Valley can be surprisingly cold and windy.

Some years ago the city's Board of Supervisors imposed a kind of restaurant cap on Noe Valley: new establishments could open only in spaces being vacated by departing restaurants. As far as I know, Contigo (the name means "with you") is the first endeavor to breach this line. It occupies what had been a computer store. The restaurant's build-out has emphatically erased that past while honor-

ing a green ethic, from the reuse of old siding as interior paneling to the deployment of glassware made from recycled wine bottles. To drive the point home, the paint scheme consists of green in several shades. I like green, but I like other colors too.

Apart from that small irritant, Contigo is as good-looking a new restaurant as I've visited in a long time. It manages to be modern, slick, and warm without growing sweaty from the effort, and it would probably look quite at home on a little street near the Sagrada Familia, in Barcelona's Eixample. Chef/owner Bret Emerson's Spanish-Catalán food would probably be a hit there, too, since the cooking honors both its traditional Iberian roots and our local ecological imperative; Cataluña, birthplace of Miró, Picasso, and Casals, has long been Spain's most sophisticated and forward-thinking region.

The menu tilts toward smaller plates ("pica-pica") but also offers larger dishes and includes separate sections for hams and cheeses. (Spain's air-cured hams, the most famous of which are *serrano* and *ibérico*, are worthy rivals to their more famous Italian cousin, prosciutto.) The smaller plates (\$8 each, or \$7 each for three or more) are divided among *jardi* (garden),

*mar* (sea), and *granja* (farm) — or, roughly, vegetables, seafood, and meat. They could also be divided among the familiar, familiar with a twist, and unexpected.

Patatas bravas, for instance, could be the classic tapa, and Contigo's version, finished with a peppery salsa brava and a big puff of aioli, is classic. But the potato quarters are wonderfully crusty, making them competitive with french fries and allaying the unease of persons (some of them known to me) who dislike soft, mushy, or mealy potatoes.

We did find the tacopi butter beans — big white beans, like cannellini — to be overcooked and a little floury. But the shallow bath they swam in, of erbetta chard and sofrito (tomato-less here), was full of assuaging flavor.

Among the familiar we would also put albóndigas, the little meatballs — I have rarely seen a tapas menu without some version — but here they're served in a shallow pool of ajo blanco, a white gazpacho made slightly grainy by the presence of pulverized almonds. And while croquetas (basically fritters) are a common dish and a clever way of using up leftover mashed potatoes, it's not every day you find them filled with oxtail meat or plated with razor-like leaves of mizuna.

Among the most California-influenced small plates are a pulpo

salad — braised squid tossed with shredded fennel, chopped black olives, and citrus segments that were supposed to be grapefruit but looked and tasted more like mandarin orange — and a pair of crostini-like toasts, each bread spear topped with a smear of avocado and a plump, juicy grilled sardine.


These little dishes are so good and so varied that the larger courses (called *plattillos*, an odd use of the diminutive) seem almost beside the point. The most interesting ones are the *cocas*, Catalán-style flatbreads that resemble white (i.e. tomato-less) pizzas. And you probably won't miss that tomato sauce when firepower consisting of artichoke hearts, green garlic, and arbequinas olives is mustered atop your pie (\$13). Flavorful? Yes, and then some, with a subtle crust hinting of pastry. But also slightly salty even for my taste. Maybe a little acid, from tomatoes or some other source, wouldn't be superfluous, or overcomplex, after all. **SFBG**

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## Love story

By L.E. Leone

> [le\\_chicken\\_farmer@yahoo.com](mailto:le_chicken_farmer@yahoo.com)

**CHEAP EATS** I have never needed a hammock more. Heat wave, it had been a long time since I'd haunted my woody shack ... accidentally work 40-hour work weeks all of a

sudden (not counting this), and have no idea how y'all have been doing it. As it happens, I *love* my work. Some don't, I am led to believe. And I just want to buy these 'uns a bagel and pat them on the back. I can't imagine. But I kinda can.

So, for the first time in my life, I *get* weekends. I understand the need for them, crave them, and don't exactly have them. Six days I work. On the seventh day, I flip Yahweh the bird, lazy fuck, and go play soccer. Sometimes as many as three games in one day.

But this day was hot hot hot, so I only played two, and then needed me a hammock like never before. A little lunch with my teamies, an over-an-hour drive up into the woods, open the windows, peel myself out of the salty shorts and sweat-sticky sports bra, finally, a soak in the tub on the porch ... and I was ready.

I put on some clean short shorts and a husband beater T-shirt. I gathered up the book that I am re-rereading, *Love In The Time Of Cholera*, a bottle of very cold well water, a bowl of cherries, and I went to it.

My hammock is strung between redwoods. Between uses, it becomes nested with dried needles and twigs. You have to shake and shimmy it off into the bed of same underneath. This I did.

Then I nestled in with my book, bottle, and bowl (of cherries) and within less than a second we were all scattered on the forest floor. Well, I wasn't technically scattered so much as shoulder planted. Damn thing gave, winter-worn ropes ripping, and left me a little bit hog-tied, blinking up at my bare feet, which did look pretty against the green-screened blue sky, but now there were redwood needles sticking out of my upper back and neck, spider webs and twigs in my hair.

As testimony to my insecurelessness, or, rather, the precise flavor of my insecurity, it never even crossed my mind that I had gained weight. Just that I was an idiot for not taking better care of my hammock, and

therefore needed another bath.

I washed my car with the still slightly warm water from my last one, then took a shower, which I can do now because I reconverted the shower from a storage closet back into a shower. But it had been years since I used it, and the shower that I took was orange. Pipes rust.

I wiped off and went to the beach.

What a beach the beach is, where I used to live and now visit. The drive there is enough to break your heart. Then, if you know where to go, you don't get sand but tiny stones which store the sun in them and kind of adjust to your exact shape, given wiggle. You can be held and hugged by the sun itself!

And you can eat cherries, and drink cold well water, and not re-reread Marquez, the greatest love story ever told, because you are making one instead, in stones. Sifting through them, picking out the ones-in-a-gazillion that sing to you with unexpected streaks of color or peculiar shapes or a special resemblance to beans, for example. It's like choosing your words very carefully.

Christ, I love a language barrier! Lying on my stomach in the sun, almost literally, I made a song of stones and held it in the palm of my hand. Then, when the cherries were gone, I poured my heart into the Ziploc bag, a handful of California, me. Stones.

Yahweh laughs last: Post Office ain't open on Sunday, ha ha, the working girl, on her one day off, looking forward to Monday — good one, you card you, king of kings of comedy.

Hopeless romantic, I stayed for sunset, climbed the cliff, and drove home very carefully, very recklessly in love, and dedicated to survival. Nothing more than — nothing short of — the very next breath. For dinner: two small chunks of warmed-over roast duck and something slightly somewhat potstickerish, left from lunch at my new favorite restaurant: King Sing. **SFBG**

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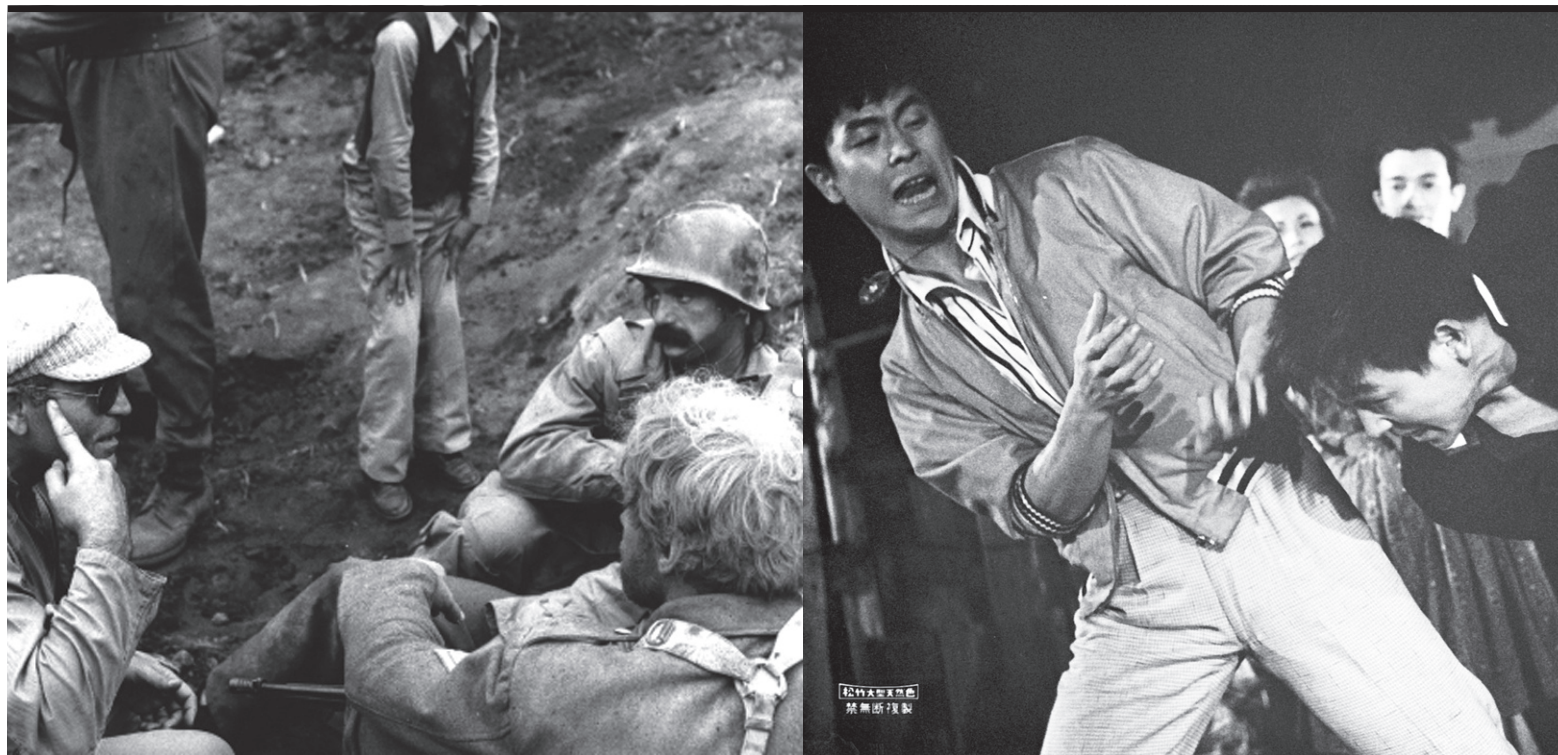
L.E. Leone's new book is *Big Bend* (Sparkle Street Books), a collection of short fiction.



## film

Quentin Tarantino's quasi-remake is due in August, but check out Enzo G. Castellari's 1978 original — about a ragtag posse of Nazi-bustin' World War II soldiers — this week at the Yerba Buena Center for the Arts. At right, Nagisa Oshima's second film, *Cruel Story of Youth* (1960), kicks off the Pacific Film Archive's "In the Realm of Oshima" series.

INGLORIOUS BASTARDS PHOTO COURTESY OF SEVERIN FILMS



## O.G. sleaze

The glory of 1978's *Inglorious Bastards*

By Dennis Harvey  
a&eletters@sfbg.com

A full range of involuntary facial-muscle responses have already been triggered by the trailer to Quentin Tarantino's *Inglorious Basterds*, which premieres at the 2009 Cannes Film Festival. First 2008's *Valkyrie*, now this: Brad Pitt's Tennessee-hills-bred Lt. Aldo Raine twangily informing his Jewish-American Secret Service unit, "Each man under my command owes me *ONE HUNNERD NAAATSEE SCALPS!*" while *Hostel* auteur-turned-actor Eli Roth smirks in approval.

Will the whole turn out righteous, raucous, controversial, or just juvenile? We proles will have to wait until the film's August theatrical release to decide for ourselves. Meanwhile, the Yerba Buena Center for the Arts is letting inquiring minds do their advance homework by reviving Enzo G. Castellari's less orthographically challenged *Inglorious Bastards*, the 1978 Italian action movie Tarantino's latest pays tribute to — though his isn't a remake but a separate, newly crass-up riff on *The Dirty Dozen* (1967).

That latter all-star World War II caper spawned umpteen "Europudding" imitations, including the QT-beloved *Basterds*, showing this week in a new 35mm print. A sort of *Filthy Five* to the original *Dozen* — budget reduced accordingly, with sharp eyes ID'ing the same extras experiencing different death throes in scene after

scene — it centers on a quintet of U.S. Army grunts in 1944 France.

There's Bo Svenson (who'd become a sort-a-star by replacing the suspiciously car-crash-slain Buford Pusser in 1975's *Walking Tall Part II*) as swaggering Lt. Yeager; Fred Williamson's Pvt. Canfield, an incongruous 1940s fount of '70s Black Power tude; smirking wiseass, murderer, and racist Tony (Peter Hooten), who calls Canfield "Bongo;" Nick (Michael Pergolani), a long-haired hipster aping Donald Sutherland's similar character in 1970's hit *Dirty* rip *Hell's Heroes*; and Jackie Basehart as fraidycat youth Berle.

After being sent to the brig for various misdeeds, they escape their captors, intending to flee to neutral Switzerland. En route they pick up a nice Nazi (Raimund Harmstorf, horny hero of 1971's *The Long Swift Sword of Siegfried*) and bare collective musculature to some bathing Rhine maidens. But mostly they machine-gun everyone in sight, unfortunately including Yankee spies disguised in Third Reich uniforms.

Penitent, our protagonists vow to take over their late comrades' dangerous mission. This culminates in an exploded train, and an SS commander foaming "All Americans are mongrels! Negro, Jew, Polish, Italian, Irish — every possible race! And your *vimmen* are *whores*! Coca-Cola! Hollywood! Chewing gum! Stupid cowardly bastards!" just before his ass is whupped by Canfield. Musta been that soda remark.

*Inglorious* begins with psychedelic-silhouette images underlining two key things about Castellari: 1) he honed his energetic macho action style in spaghetti westerns; and 2) he isn't considered "the poor man's Peckinpah" for nothing, being absolutely addicted to balletic slow-mo violence. About a bazillion Germans here do the spastic dance of death, riddled by bullets or leaping from yet another explosion.

Yet the film's tone is larky, at times even goofy. Hardly a neglected masterpiece, or a campy delight like some of Tarantino's other retro faves, it's a good example of another era's disposable entertainment. Unlike the grim check-cashing air emitted by many similar Europudding exercises, here you can sense the fun that went into making it.

His big-screen career of Westerns, policers, *Mad Max* and *Escape from New York* clones eventually tapped out, Castellari moved on to TV work. But at age 70, Castellari is still capable of rising to the exploitable moment. Currently being hawked at Cannes — alongside the considerably more hyped you-know-what — is his *Caribbean Basterds*, which appears to cobble together nods to Tarantino, contemporary sea piracy, *Point Break* (1991), and *A Clockwork Orange* (1971). **SFBG**

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## SENSES AND SENSIBILITY

"Constant self-negation and transformation are necessary if one is to avoid debilitation and continue to confront circumstances as a filmmaker," filmmaker Nagisa Oshima wrote in a 1961 essay. Oshima's declaration of restlessness presages what would become a four decades-long career defined by that continual struggle to "confront circumstances" — to challenge postwar Japan's stagnant social order by pushing filmmaking into new areas of form and content. "In the Realm of Oshima," the first major U.S. retrospective of the director's work in more than 20 years, is a staggering reaffirmation of the now 77-year old director's persistence of vision. Frequently hailed as Japan's answer to Jean-Luc Godard, Oshima's reputation and stature among a certain generation of cinephiles has often dwarfed the unavailability of all but a handful of his films (Oshima would later counter, saucily, that Mr. Godard should be known as the Oshima of France).

Like his French counterpart, Oshima's output grazed on familiar genres, such as youth-gone-wild and domestic dramas, while freely incorporating elements from avant-garde and documentary practices. As much as he sought to break from what he saw as the sentimentalism of the previous generation of Japanese filmmakers like Yasujiro Ozu and Kenji Mizoguchi, Oshima also spent a great deal of time dissecting the struggles and failures of the radical left, as vertiginously condensed in the debates between disillusioned former comrades of *Night and Fog in Japan* (1960). But Oshima's larger interest has been with, to borrow the title of Jim Jarmusch's latest, the limits of control — and those who infract upon the social order. Fittingly, the series comes to a close with Oshima's most extreme film, *In the Realm of the Senses* (1976), whose Sadean lovers, Sada and Kichi, are perhaps the most terrifyingly literal embodiment of Oshima's quest for "constant self-negation." (Matt Sussman)

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» **PREVIEW** Moving in its fourth year from autumn to an early summer slot, San Francisco’s CounterCorp Anti-Corporate Film Festival now provides an apt alternative-entertainment prelude to Memorial Day — because what, after all, is more patriotic these days than asking the question, “What are we fighting for?” Fittingly, the opener is about Big Oil. Sandy Cioffi (who’ll be present) at one point spent five days in the custody of Nigerian security forces while making *Sweet Crude*, an investigation of Shell Oil Corp. and other companies’ violence and environmental ruination in Nigeria’s Niger Delta. Likewise, Robert Cornellier’s *Black Wave* documents the seemingly neverending efforts to exact justice from ExxonMobil over the catastrophic *Exxon Valdez* spill in Alaska 20 years ago. Other highlights in this year’s all-documentary edition of CounterCorp include Sam Bozzo’s *Blue Gold: World Water Wars*, about the escalation of conflict and privatization around that most precious (and vanishing) natural resource; Steven Greenstreet’s *Killer at Large*, which analyzes the industrial agribiz/food processing causes behind an obesity epidemic that has begun reversing Americans’ previously steady trend toward longer life expectancies; and Brett Gaylor’s *RIP: A Remix Manifesto*, a “mash-up movie” about the wars between copyright law and free expression. No doubting where Gaylor stands on that issue: his entire movie is already available to download and remix yourself at [www.opensourcecinema.org](http://www.opensourcecinema.org). **(Dennis Harvey)**

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Victoria Theater, 2961 16th St., SF. [www.countercorp.org](http://www.countercorp.org)

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Laura Swanbeck. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at [www.sfbg.com](http://www.sfbg.com). For complete film listings, see [www.sfbg.com](http://www.sfbg.com). Due to the Memorial Day holiday, theater information was incomplete at presstime.

OPENING

**Big Man Japan** Like *Watchmen*, this considerably lighter fantasy takes place in a world in which superheroes not only exist, but are way out of fashion — a little embarrassing, really, and of questionable benefit to public safety. Inheriting the family “business” like father and grandfather before him, Masaru (Matsumoto) regularly undergoes transformation to gigantic stature (and sumo wrestler-style corpulence, the better to battle grotesque plus-sized fiends (like Evil Stare Monster) that occasionally pop up to wreak some mass destruction. He even has his own reality TV series to showcase such escapades — but ratings are down, and general word on the street is that he’s an overexposed loser. Nor does his offscreen status as a divorced sad-sack and deadbeat dad help much. Executed as a mockumentary, this first feature by writer-director Hitoshi Matsumoto (of comedy duo Dauntaun) has a deadpan tone and amusingly daft-tasteless creature effects. As conceptually outré as the whole enterprise is, however, there are a lot of very slow parts to get through. Ultraman fans will definitely be glad they stayed to the end, though. (1:53) (Harvey)

» **Departures** I can understand why Yojiro Takita’s *Departures* won the 2009 Academy Award for Best Foreign Language film. The film

not only has a unique story, it is acted well, shot and scored beautifully, and edited with precision. It is the story of Daigo Kobayashi (a pensive Masahiro Motoki), a Tokyo cellist who moves back to his hometown with his wife after his symphony is dissolved. Separating himself from the life of a musician, he inquires about a job dealing with “departures”. He believes this to mean some sort of travel business. As he finds out, the position is the ceremonial “encoffination” of corpses before cremation. Reluctantly he accepts, though does not tell his wife. It is a path of discovery for Daigo as he realizes a new sense of humanity and appreciation of life. Never too wishy-washy or intense, the film dares to ponder a tricky subject in life: death. (2:11) *Smith Rafael*. (Natalie Gregory) **Drag Me to Hell** If you deny a little old lady’s loan extension, make sure she doesn’t have the power to curse you into eternal damnation. Just a tip. (1:38) **Easy Virtue** A celebrity Jazz Age gender novelty, American “lady racecar driver” Larita (Jessica Biel) is hardly what the imperious Mrs. Whittaker (Kristin Scott Thomas) considers a suitable family addition. But that, in fact, is already a fait accompli, as Larita is brought “home” to the Whittakers’ enormous ancestral home as the bride of only son and designated heir John (Ben Barnes, aka Prince Caspian). Proper English country life, however, soon proves to have its limitations for a high-spirited Yankee girl — under the scrutiny of scandal-hungry prudes, and finding John less willing to back her up than expected, Larita finds her strongest ally is father-in-law Mr. Whittaker (Colin Firth), who’s lived a sort of exile within his own estate ever since a youthful indiscretion turned Mrs. W. into a human glacier. Australian director Stephan Elliott’s prior films (1994’s *The Adventures of Priscilla, Queen of the Desert*, 1997’s *Welcome to Woop Woop*, 1999’s *Eye of the Beholder*) hardly suggested he’d be a

natural fit as interpreter of Noel Coward, whose 1924 seriocomedy provides the source material here. But Elliott reigns in most — if not all — of the expected galumphing coarseness and period anachronisms in favor of reasonable faithfulness to Coward’s sensibility. The result is a fair romp that’s just occasionally too aggressively antic, and is ably enough performed — though the only really outstanding turn here is by Kris Marshall in the smallish part of unflappable butler Furber. (1:33) (Harvey) **Up** Disney-Pixar presents this 3-D tale of an elderly man and an eight-year-old stowaway who travel the world via balloon-lifted house. (1:36) *Castro*.

ONGOING

- Adoration** (1:40)  
» **Adventureland** (1:47)  
» **Angels and Demons** (2:18)  
» **Anvil! The Story of Anvil** (1:20)  
» **Battle for Terra** (1:25)  
» **The Beast Stalker** (1:49)  
» **The Boys: The Sherman Brothers’ Story** (1:40)  
» **The Brothers Bloom** (1:53)  
» **The Class** (2:08)  
» **Earth** (1:30)  
» **Every Little Step** (1:36)  
» **Dance Flick** (1:23)  
» **Ghosts of Girlfriends Past** (1:55)  
» **The Girlfriend Experience** (1:17)  
» **Goodbye Solo** (1:31)  
» **Il Divo** (1:57) *Smith Rafael*.  
» **Know Your Mushrooms** (1:13) *Roxie*.  
» **Lemon Tree** (1:46) *Smith Rafael*.  
» **Little Ashes** (1:52)  
» **Management** (1:33)  
» **Medicine for Melancholy** (1:27) *Red Vic, Roxie*.  
» **Next Day Air** (1:24)  
» **Night at the Museum: Battle of the Smithsonian** Here’s the thing about *Night at the Museum: Battle of the Smithsonian* — you have to know what you’re getting yourself into before you watch it. Think a lisping Egyptian pharaoh (Hank Azaria) smacktalking Darth Vader and Oscar the Grouch. Imagine a black-and-white Al Capone (Jon Bernthal) buddy-ing up with Napoleon (Alain Chabat). Picture — God help me — the Jonas Brothers as a trio of cherubs singing “My Heart Will Go On.” If you’re more amused than annoyed, there’s a good chance you’ll enjoy the second installment of the *Night at the Museum* series, which finds Larry Daley (Ben Stiller) once again dealing with a slew of museum exhibits brought to life. The plot is ludicrous, the execution is silly, and the humor often veers toward the juvenile. This is a PG movie, after all. But if you can embrace the whimsy of the endeavor, you’ll find that *Battle of the Smithsonian* is more fun and creative than your standard action-adventure flick. *Angels and Demons*, I’m looking at you. (1:45) (Peitzman)  
» **O’Horten** (1:30)  
» **Obsessed** (1:48)  
» **Outrage** (1:30)  
» **Rudo y Cursi** (1:57)  
» **Sin Nombre** (1:36)  
» **The Soloist** (1:49)  
» **Star Trek** (2:07)  
» **State of Play** (1:58)  
» **Summer Hours** (1:42) *Smith Rafael*.  
» **Sunshine Cleaning** (1:42)  
» **Terminator Salvation** (1:55)  
» **Treeless Mountain** (1:19)  
» **Tyson** (1:28)  
» **Valentino, the Last Emperor** (1:32)  
» **X-Men Origins: Wolverine** (1:45)

REP PICKS

- » “CounterCorp Anti-Corporate Film Festival” See pick box. *Victoria*.  
» “In the Realm of Oshima” See “Senses and Sensibility.” *Pacific Film Archive*.  
» **Inglorious Bastards** See “O.G. Sleaze.” (2:28) *Yerba Buena Center for the Arts*. **SFBG**

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Schedules are for Wed/27–Tues/2 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$6. "Free Form Film Series:" "Culture Crash," experimental films and videos, Thurs, 8. Program info at www.freeformfilm.org. "Animation Shorts from Wholphin," plus a live music performance by Ash Reiter, Fri, 8. "Other Cinema:" "New Experimental Works," Sat, 8:30.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-13. •**The Times of Harvey Milk** (Epstein, 1984), Wed-Thurs, 7 (also Wed, 2:30), and **Milk** (Van Sant, 2008), Wed-Thurs, 8:50 (also Wed, 4:25). **Up** (Docter and Peterson, 2009), May 29-June 17, 11:30am, 2:00, 4:30, 7:00, 9:30.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Il Divo** (Sorrentino, 2008), call for dates and times. **Lemon Tree** (Riklis, 2008), call for dates and times. **Summer Hours** (Assayas, 2008), call for dates and times. **Departures** (Takita, 2008), May 29-June 4, call for times.

**CLAY** 2261 Fillmore, SF; (415) 346-1124. "Late Night Picture Show:" **Clue** (Lynn, 1985), Fri, mid-night; **The Rocky Horror Picture Show** (Sharman, 1975), with the Bawdy Caste performing live, Sat, midnight.

**HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. \$5. **The Century of the Self Episode Four: Eight People Sipping Wine in Kettering** (Curtis, 2002), Wed, 7:30.

**LICK-WILMERDING HIGH SCHOOL** 755 Ocean, SF; www.lwhs.org. Free. "Human Rights Watch Film Festival:" **Standing Silent Nation**, Thurs, 4:30; **Made in LA**, Fri, 4:30; **Juvenes**, Sat, 2; **Hip-Hop: Beyond Beats and Rhymes**, Sat, 4. Fest aimed at high schoolers, with a facilitated discussion after each film.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "3rd I's Green Eye:" **Bhopal Express** (Mathai, 1999), Thurs, 7. "In the Realm of Oshima:" **Cruel Story of Youth** (1960), Fri, 1960; **Diary of a Shinjuku Thief** (1968), Fri, 8:30. "Quality Control: Selected Works from Zaentz Films:" **Amadeus** (Forman, 1984), Sat, 7. "Karel Vachek: Poet Provocateur:" **New Hyperion, or Liberty, Equality, Brotherhood** (1992), Sun, 2.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$6-9. **Medicine for Melancholy** (Jenkins, 2008), Wed-Thurs, 7:15, 9:15 (also Wed, 2). **A Wink and a Smile** (Timmons, 2008), Fri-Tues, 7, 9:15 (also Sat-Sun, 2, 4). Live performances by burlesque dancers and Q&As with director Deirdre Timmons after Fri-Sun 7pm shows.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. "I Wake Up Dreaming: The Haunted World of the B Film Noir:" **•Wife Wanted** (Karlson, 1946), Wed, 6:35, 9:35, and **Allotment Wives** (Nigh, 1945), Wed, 8; **•Shack Out on 101** (Dein, 1955), Thurs, 6:25, 9:30, and **City of Fear** (Lerner, 1959), Thurs, 8. **Know Your Mushrooms** (Mann, 2009), Wed, 6:45. **Medicine for Melancholy** (Jenkins, 2008), Wed, 8:15, 9:50. "Hopium: Confronting Fascism in the Obama Era," short films, Thurs, 7, 9. Call for Fri-Tues shows and times.

**SAN FRANCISCO PUBLIC LIBRARY** Koret Auditorium, 100 Larkin, SF; (415) 557-4495. Free. "Envisioning Taiwan:" **For More Sun** Sat, 2; **Chocolate Rap**, Sat, 3:50.

**"SAN FRANCISCO SEX WORKER FILM, ART, AND MUSIC FESTIVAL"** Various venues, SF; (415) 287-3114, www.sexworkerfest.com. The film portion of this sixth biennial fest includes documentaries, sex worker portraits, and activist shorts. May 30-June 7.

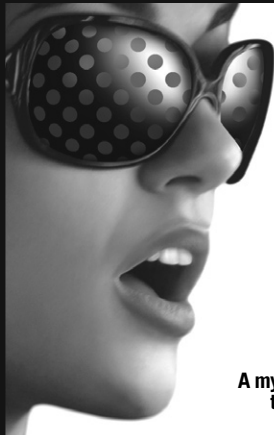
**SUNDANCE KABUKI** 1881 Post, SF; 1-888-560-5856, www.homeboxoffice.com/rsvp/smilepink-isf. Free. **Smile Pinki** (Mylan, 2008), Wed, 6:30. Director Megan Mylan in person; **Smile Pinki** won the 2009 Oscar for documentary short.

**VICTORIA THEATER** 2961 16th St, SF; www.counterCorp.org. \$5-10. "CounterCorp Anti-Corportate Film Festival:" **Sweet Crude** (Cioffi, 2009), Thurs, 7; **Black Wave** (Cornellier, 2008), Thurs, 9:15; **Killer at Large** (Greenstreet, 2008), Fri, 7; **RIP: A Remix Manifesto** (Gaylor, 2008), Fri, 9:15; **Apology of an Economic Hitman** (2008), Sat, 7; **Blue Gold: World Water Wars** (Bozzo, 2008), Sat, 9.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. \$8-10. "Classic Laurel and Hardy Shorts," introduced by archivist Dennis Nyback, Thurs, 7:30. **Inglorious Bastards** (Castellari, 1978), Fri, 7:30; Sun, 2. **SFBG**

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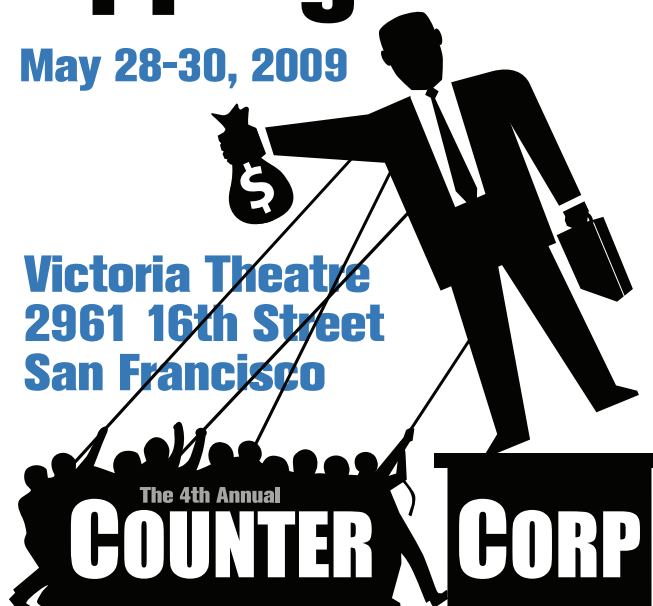
Sam Raimi returns to horror (2007's *Spider-Man 3* notwithstanding) with *Drag Me to Hell*, out Fri/29.

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**Bridge** Geary/Blake. 267-4893.

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**Lumiere** California/Polk. 267-4893.

**Marina Theatre** 2149 Chestnut. [www.intsf.com/marina\\_theatre](http://www.intsf.com/marina_theatre)

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

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FILE NO. A-0319108-00 The following person is doing business as AUTHENTIC FILMS, AUTHENTIC PRODUCTIONS, 173 Precita Ave. San Francisco, CA 94110. Charles Lyons, 173 Precita Ave. San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 04/9/2009. Signed Charles Lyons. This statement was filed by Jennifer Wong on April 9, 2009. #35206. April 6, 13, 20 & 27.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0319551-00 The following person is doing business as LOUDFARM AND BEATELECTRIC, 320 Guerrero Street, San Francisco, CA. 94103. Abraham Dichi. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date January 15, 2009. Abraham Dichi. This statement was filed by Magdalena Zevallos on April 28, 2009. #35205. May 6, 13, 20 & 27.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0319677-00. The following person is doing business as CROW & ROSE, ATTORNEYS AT LAW, 838 S. Van Ness Ave., San Francisco, CA 94110. Dave Crow, 838 S. Van Ness Ave., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/1/2005. Signed Dave Crow. This statement was filed by Lena Lee on March 01, 2009. #35207. May 6, 13, 20, 27, 2009.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0320034-00 The following person is doing business as GOLDEN GATEWAY CENTER , 460 Davis Ct., San Francisco, CA 9111. Golden Gateway Center, General Partners: Oakhill Gateway Partners, L.P; Prime Property Fund II, L.P. ; and CM Golden Gate Inc.460 Davis Ct. San Francisco, CA 94111. This business is conducted by a limited partnership. Registrant commenced business under the above-listed fictitious business name on the date 11/12/08. Signed Timothy W. Foo. This statement was filed by Kenton Owyang on May 19, 2009. #35503. May 27th, June 3rd , 10th & 17th.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: DECEMBER 22, 2008. To Whom It May Concern: The name of the applicant is: Julio Gustavo Shinzado. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1100 VAN NESS AVE., San Francisco, CA 94109-6920. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: May 20, 2009 L#432909.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: May 15, 2009. To Whom It May Concern: The name of the applicant is PATCH EDWARD LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3141 16th St., San Francisco, CA 94103-3334. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: May 27 June 3rd ,10th 2009 L#35501.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: March 20th, 2009. To Whom It May Concern: The name of the applicant is SOI GOW LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1319 9th Ave., San Francisco, CA 94122-2309. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: May 27 2009 L#35502.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: May 4, 2009. To Whom It May Concern: The name of the applicant is: Li Sandra Al The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 4348 California St., San Francisco, CA 94118-1316. Type of License Applied for: 47- ON-SALE GENERAL EATING PLACE. Publication date: May 27, 2009 L#35209.

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**STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME** The following person have abandoned the use of the fictitious business name known as: CROW & ROSE, ATTORNEYS AT LAW. Located at: 605 Market St. Suite 400, San Francisco, CA 94105. The fictitious business name referred to above was filed in the County of San Francisco under File# 287088 on: 7/21/2005. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): DAVE CROW, 838 S. Van Ness Ave., San Francisco, CA 94105 ;Solvejg Rose,1521 Verdi St., Apt. A, Alameda, CA 94501 This business was conducted by a general partnership. Signed DAVE CROW. Dated: March 1, 2009, Lena Lee, Deputy County Clerk. May 6, 13, 20,27 2009 L#35208



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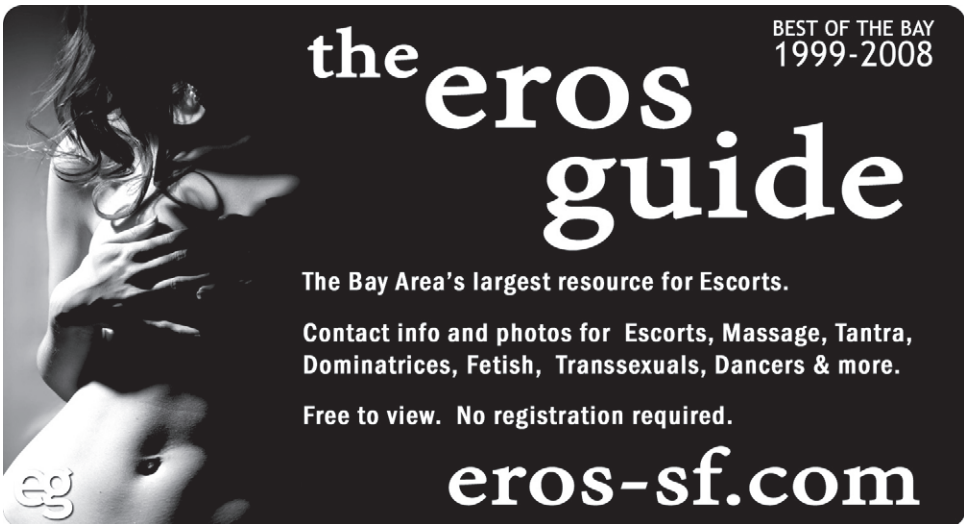
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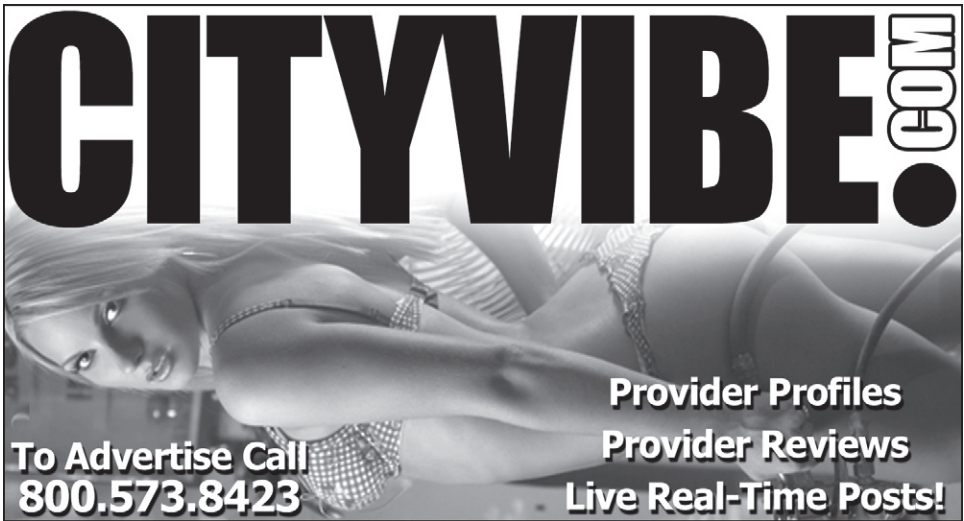
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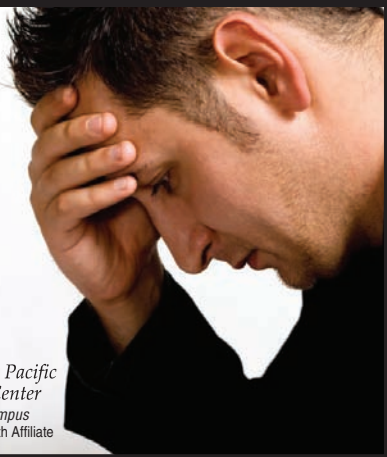
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